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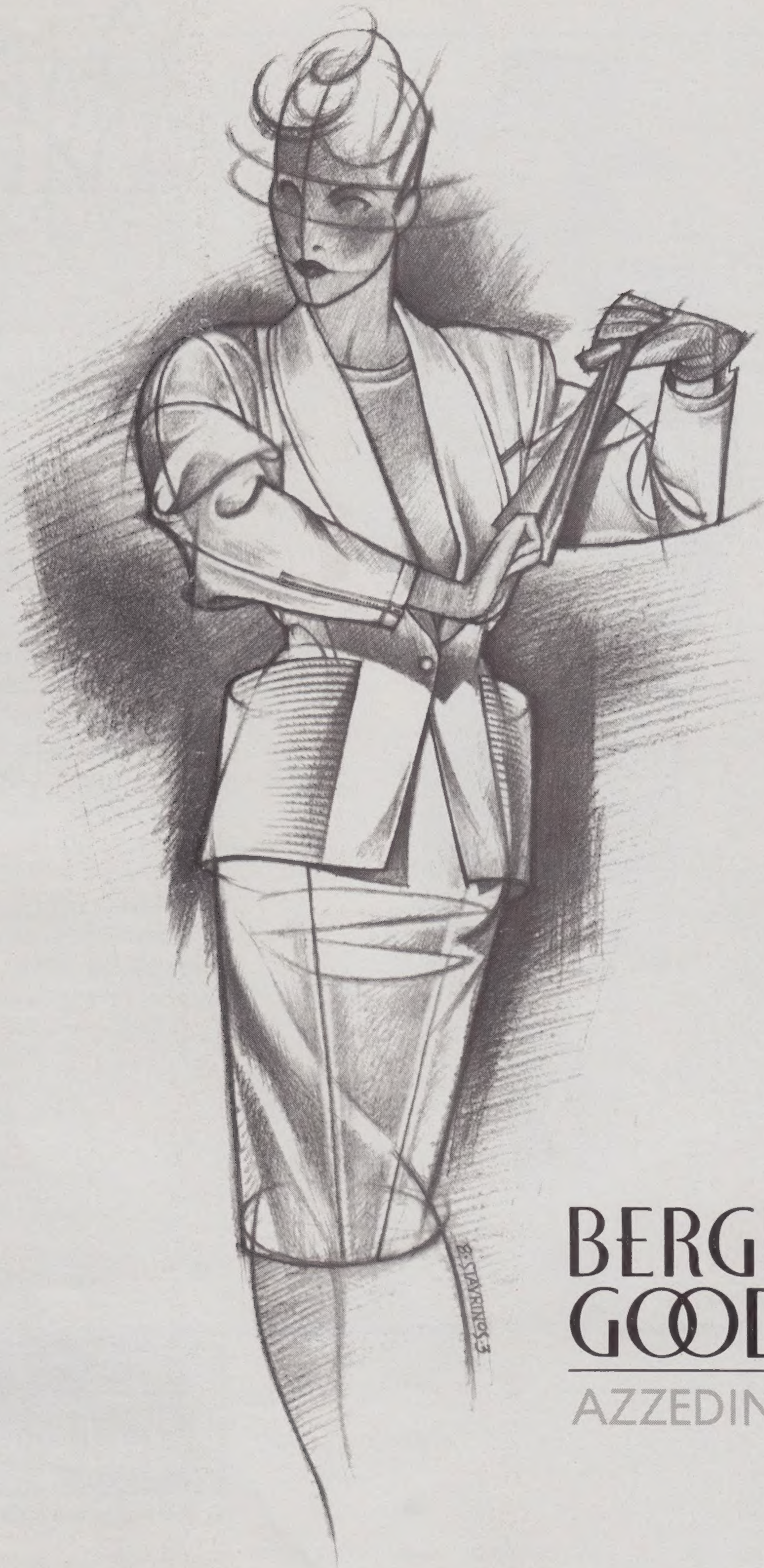

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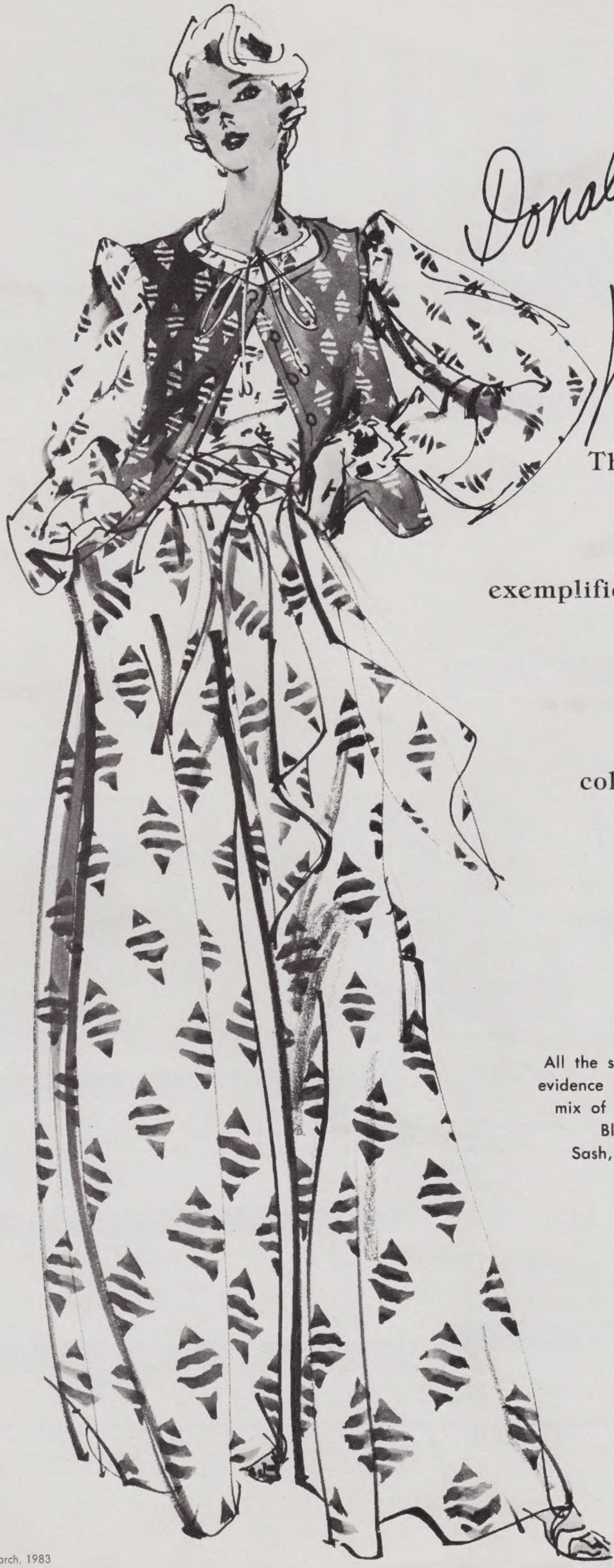

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1983

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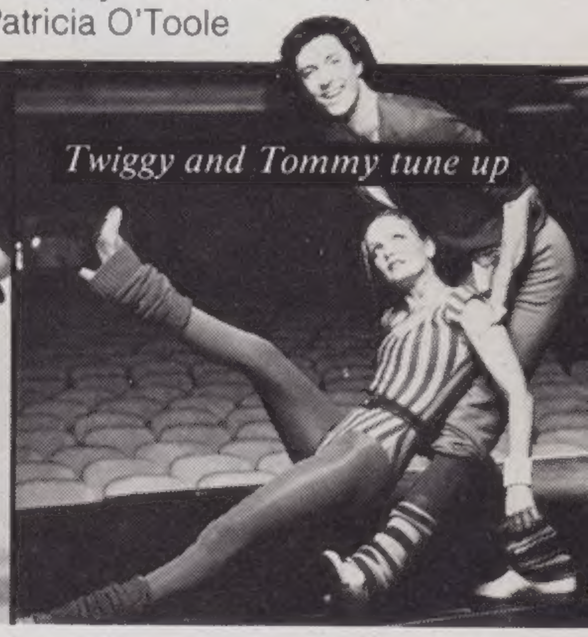
pure dazzle . . . in knit

high-impact accessories



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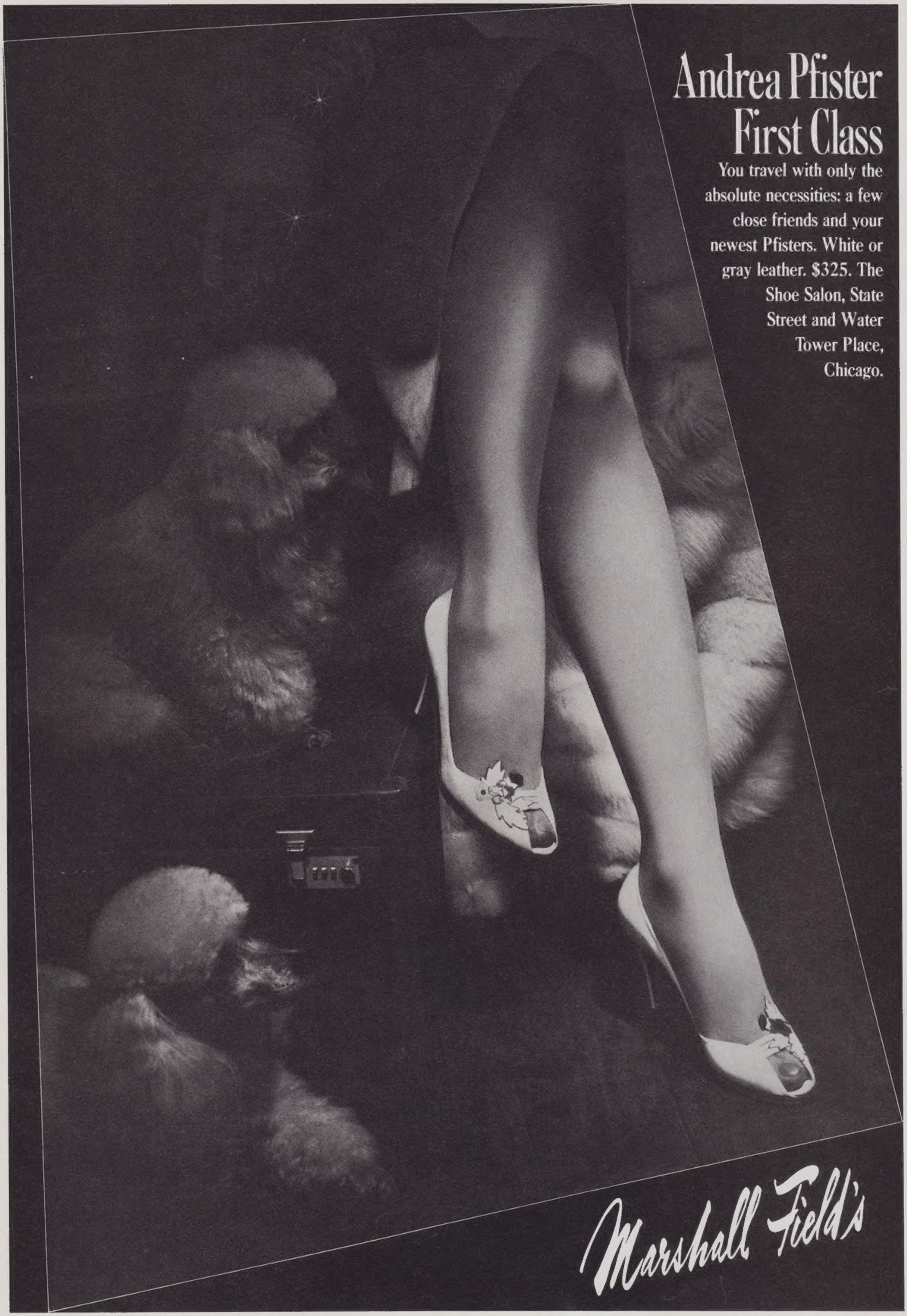
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ULTIMA II

Photographed aboard the S.S. Norway.

Ms. Hutton's gown is by Bob Mackie Originals.
On her eyes Aquamarine/Roseshell eyeshadow; on her lips Roseshell lipstick.
Her perfume, Ciara.

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DAVID HAYES

Iran Issa Khan

Lillie Rubin

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la marca

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LINA LEE

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kappi

The Kappi middy: a vivacious two-part dress of striped poly georgette. Navy/white or red/white, sizes 4 to 14, about $160. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

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Your Letters

It is to laugh

"What's so funny about James Thurber?" by Holly Brubach in Vogue, November, 1982 was such a treat to find and read. It was a good read up to the part about why Thurber is so funny and kindred to all of us . . . stuff.

Holly Brubach decides it's Thurber's sense of being indignant that drives him to be "up and doing" and in the process being extremely funny. I'm sorry but I get all indignant about the idea that Thurber can be summed up: I don't think Thurber's sense of humor can be defined. That Thurber is outraged at life's injustices is true, but it's not what makes us smile on darkest days about his stories of men and women and dogs and cars.

Mary MacDonald, White Rock,
British Columbia, Canada

Fashion—East/West

Beatrice Buckler makes it clear in her article "Women in China: The Inborn Desire to Dress" (October, 1982), that she finds conventions of dress in China absurdly restrictive. In doing so, she neglects to investigate the interesting possibility that the accepted mode of dress in China may really help the Chinese to "be ideologically correct" and to achieve sexual equality.

Are attitudes towards "serious" dress so very different in the West? In many American professions, both men and women feel that they must dress in a manner dictated by strict conventions in order to be taken seriously at their work. The fashionably dressed are considered frivolous in many circles. And many women are troubled by the disrespectful forms of attention that attractive appearance may invite in our society. Perhaps if Ms. Buckler had examined her subject a little more closely, she would have found the *(Continued on page 170)*

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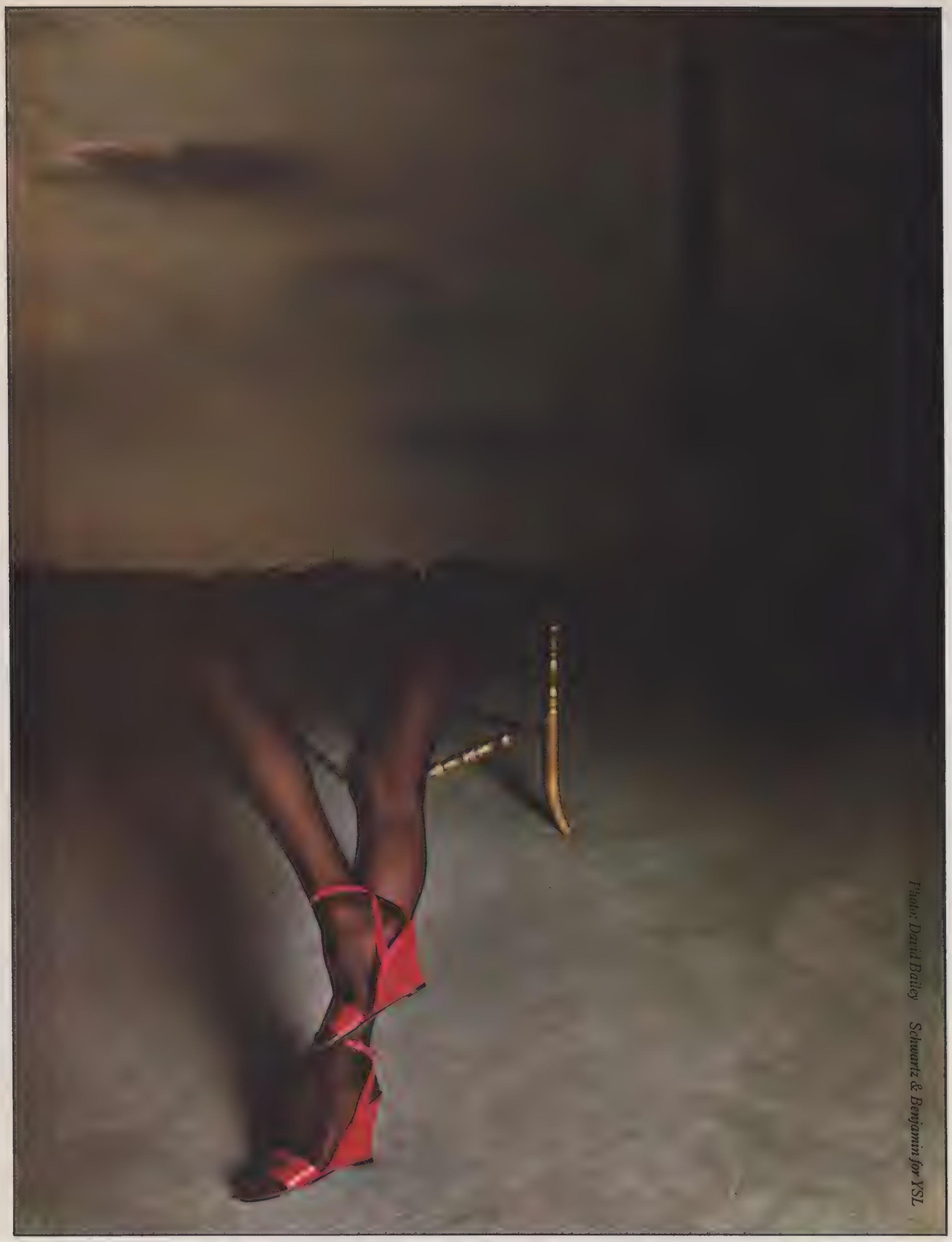

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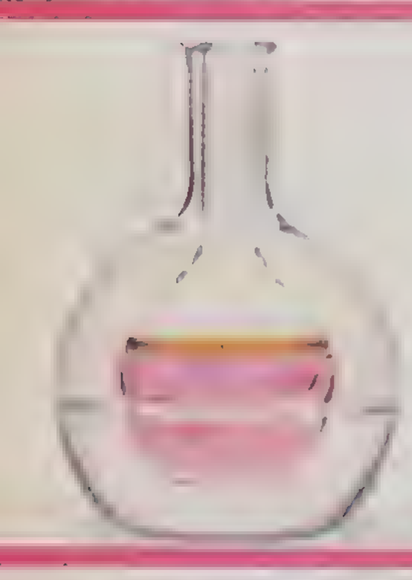

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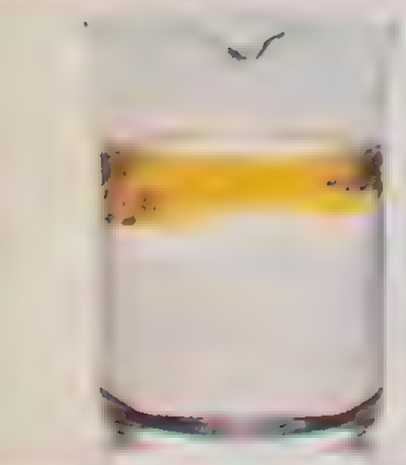

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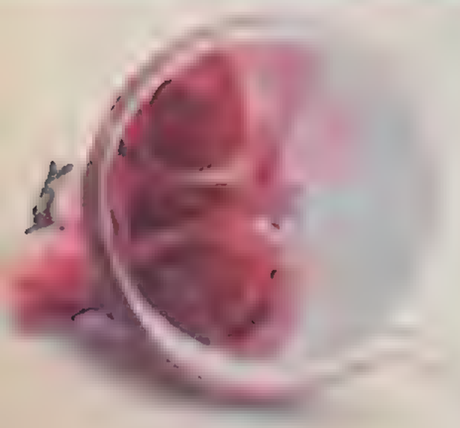

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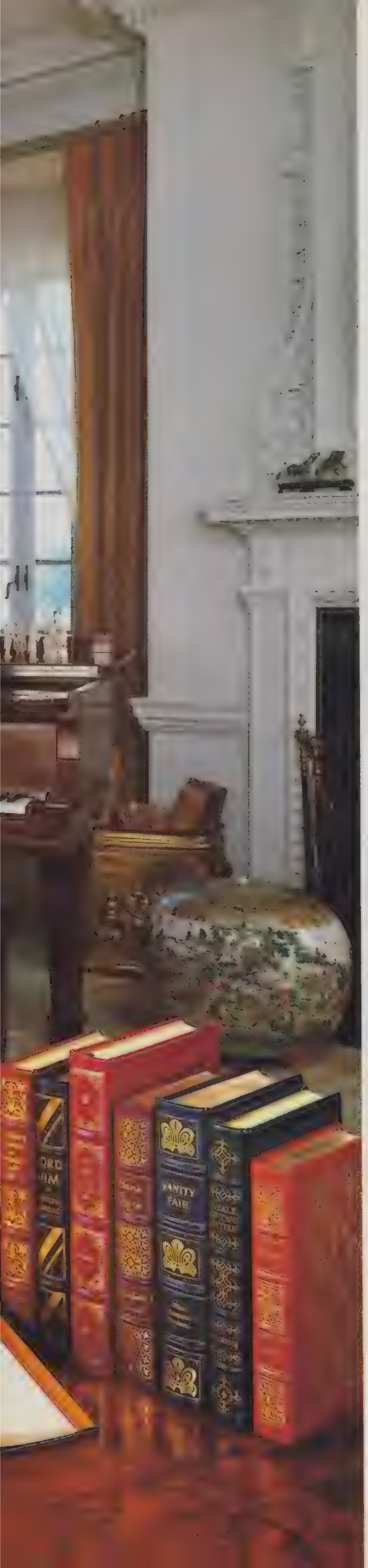

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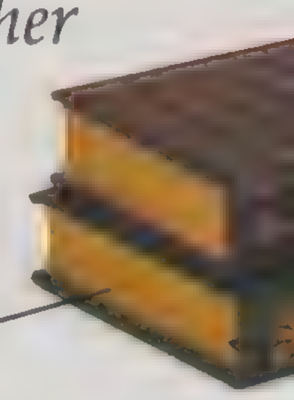

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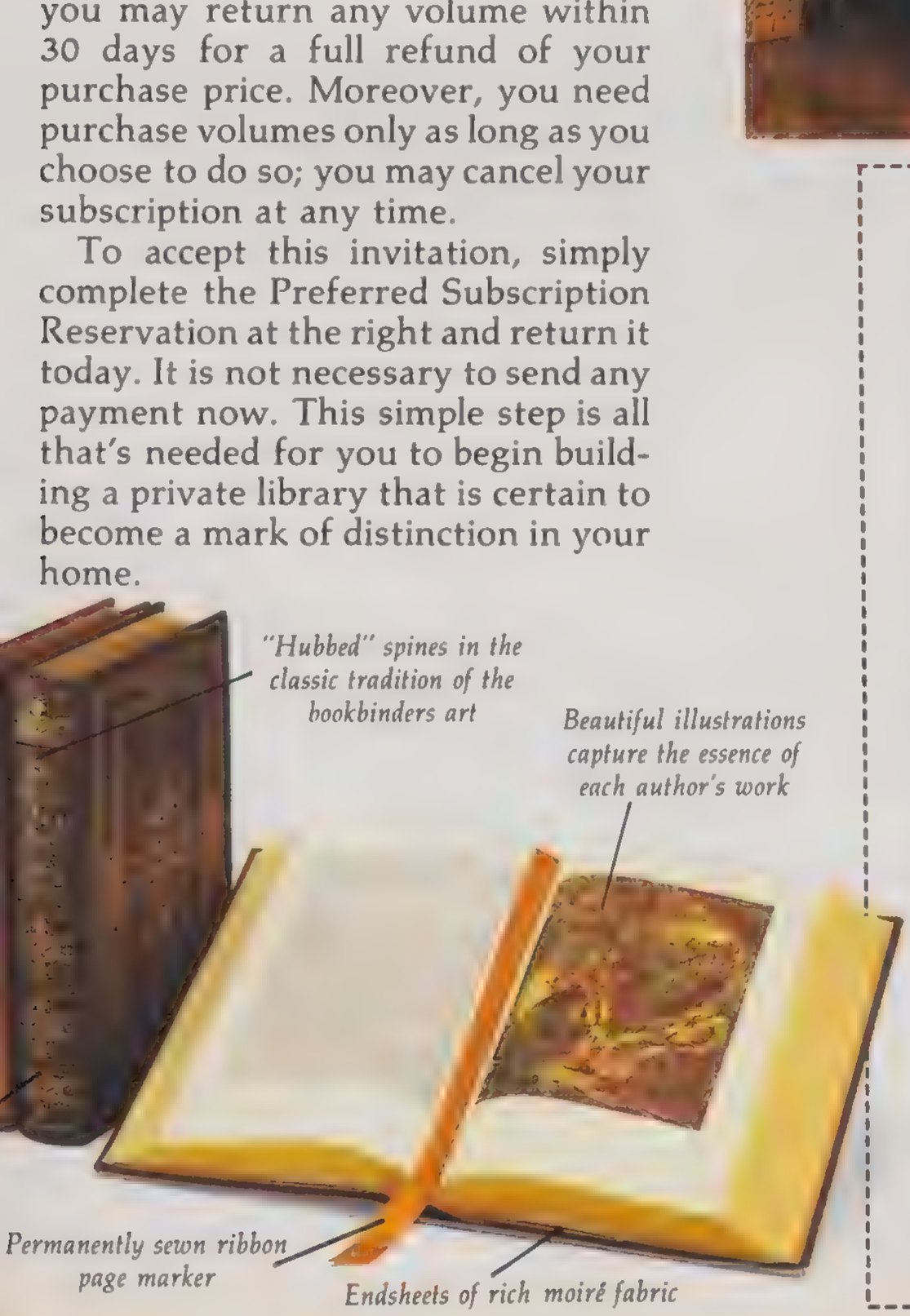

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Trysting away trust: Harold Pinter's *Betrayal* records the cozy cruelty, the arch civility of an "Oxbridge" affair whose overeducated lovers seem so determined to avoid banality that they avoid love, too. What we learn: Pinter's silences are not just Pinteresque but British to the core

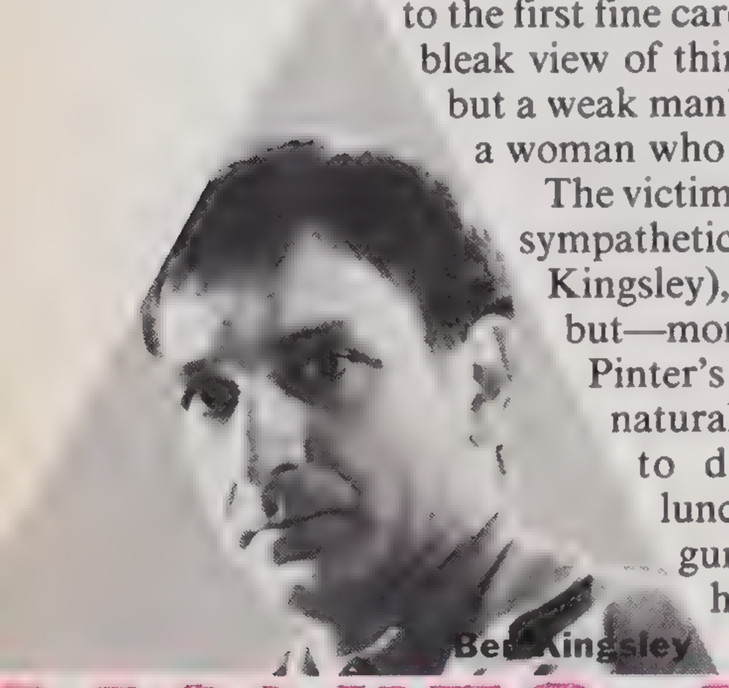
Patricia Hodge

BETRAYAL: ERRANT EROS

If your only experience of *Betrayal* is the Broadway production of a few years back, then the movie, adapted by Harold Pinter from his play, comes as a revelation. In Pinter's plays, the silences are as important as the notes; and Ben Kingsley, Patricia Hodge, and Jeremy Irons play the pauses with such exquisite timing, such command of detonating ambiguities, as to make the Broadway version look like a hastily assembled run-through in an alien tongue.

The American producers opted for stars and paid the price. Not only were Roy Scheider, Blythe Danner, and Raul Julia wide of the mark as the intellectual publisher, the Pinteresque sphinx-woman, and the emotionally spoiled agent, they failed to convey the inbred social and cultural arrogance of Pinter's Oxbridge-literary trio.

The sense of shared values and social context is needed to flesh out the brittle bones of Pinter's conceit. This is the chronicle of an affair told backwards, from deception to inception, from the post-terminal indifference of the ex-lovers (Irons and Hodge) through their lies, slips, bluffs, waning interest, back to the first fine careless rapture, which, in Pinter's bleak view of things, is neither fine nor careless but a weak man's drunken impulse taken up by a woman who should have known better.

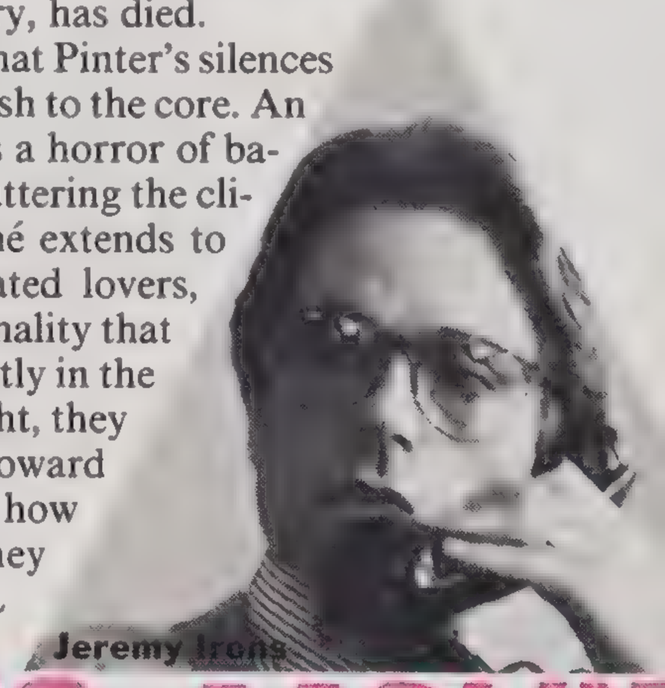

Ben Kingsley

The victim of the whole affair and the only sympathetic character is the husband (Ben Kingsley), who has lost not only a wife but—more important—a best friend. In Pinter's world, it is woman who is the natural force of destruction, unleashed to disrupt the comfy rituals—lunches, squash games, literary arguments—enjoyed by men. With his beady all-seeing eyes and his bitter mask of sophistication, Kingsley gives the husband a savage gravity that, different as it is from his serenely spiritual Gandhi, is no less riveting.

One of the high points comes when Kingsley, the publisher, and Irons, the agent, are lunching at their favorite Italian restaurant for what, unbeknownst to Irons, will probably be the last time. Kingsley has guessed the betrayal, but nothing would induce him to reveal what he knows. Instead, in a fit of irrationality, he lashes out at the waiter they have known for years, a breach of decorum far more shocking than a direct confrontation with his rival would have been.

Pinter's great force lies in such oblique revelations, as in the movie's first scene—chronologically the last—in which Irons, in the difficult part of the charming, morally sleazy friend, and Hodge, a sparklingly intelligent enigma, meet at "their" pub. Trying to recapture some lost intimacy, their conversation is a cat-and-mouse game in which politeness may or may not mask detachment. They challenge each other's memory of an event; and their failure to agree is the clearest sign that feeling, that preserver of memory, has died.

Such acting makes us realize that Pinter's silences are not just Pinteresque but British to the core. An ingrained sense of decorum plus a horror of banality keep his characters from uttering the cliché. But the horror of the cliché extends to Pinter, who, like his overeducated lovers, seems so determined to avoid banality that he avoids love, too. Seen constantly in the shriveling perspective of hindsight, they are rats in a maze, stumbling toward predictable disaster . . . but oh, how gracefully, how eloquently, they stumble.—MOLLY HASKELL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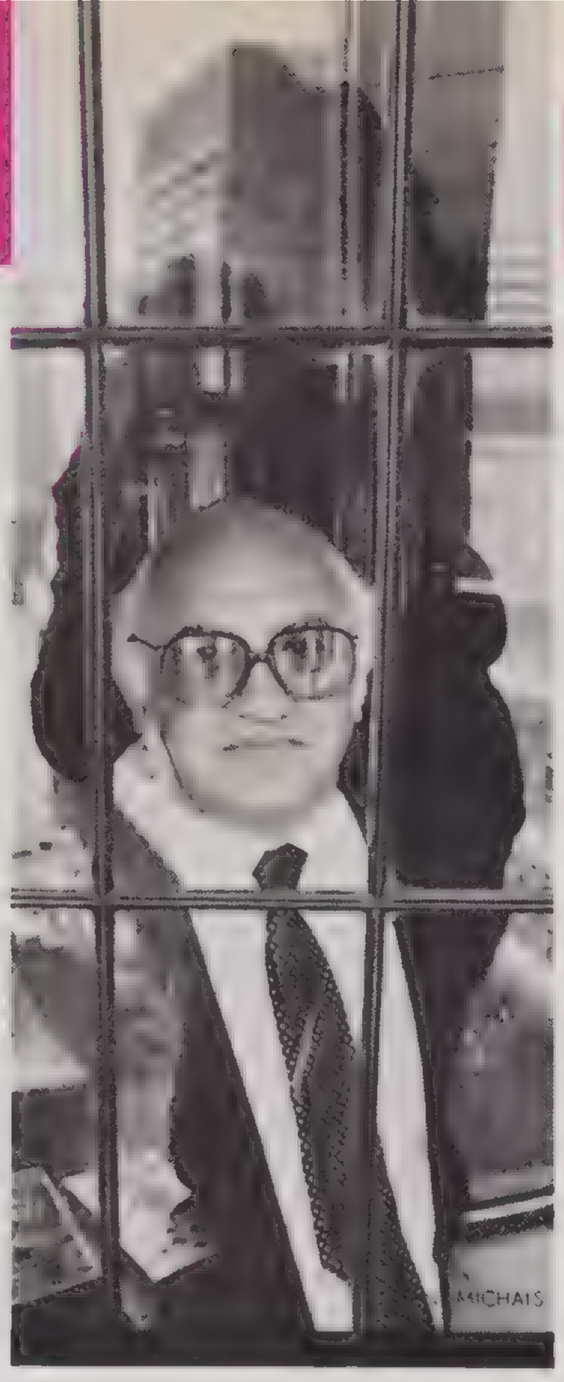
Guilty Secrets

Witnesses in the theater of terror: In their new books, Joan Didion, left, and Jacobo Timerman, right, stalk moral accountability



It is inappropriate, even obscene, Jacobo Timerman tells us in his book *The Longest War: Israel in Lebanon* (Knopf), to make equations between atrocities. Menachem Begin's and Ariel Sharon's war in Lebanon is not the moral equivalent of Hitler's aggression in Europe: Begin is not Hitler, nor is Arafat (though each has so designated the other); Beirut is not Dachau. To compare one arena of death and destruction with another is to make a mockery of both. Lebanon, as Timerman would quickly remind us, is not El Salvador, so it would be equally futile to compare *Israel in Lebanon* with another account of a land of terror—Joan Didion's *Salvador.* (Simon and Schuster). What are perhaps comparable: the viewpoints of these two reporters, or witnesses, their ways of taking in what they see and telling us about it. Witnesses, as inquisitors and victims of inquisitions (like Timerman) well know, are easily implicated in crimes. In these two books, Timerman and Didion both divulge guilty secrets. Only Timerman knows that these secrets are inescapably his own.

"Israel is a country of great verbal violence," he writes of a people for whom words are, traditionally, instruments of power, even magic. Timerman himself hammers out words, pounds them home. He did this in his excruciating record of his imprisonment in Argentina, *Prisoner without a Name, Cell without a Number;* in his new book, *The Longest War,* language deals even more brutal blows. "Identity is survival," he writes. The war is "a spiritual encumbrance. . . .It is growing in our flesh." "Inside of me I bear a Jewish graveyard." "We have lost our innocence."

Me. We. These are words to hammer with. Didion's weapon, which she deploys handily in *Salvador,* is a chisel, a terse eloquence that allows her to keep a terrible distance from what she sees. She has perceived in El Salvador, she tells us, "the exact mechanism of terror"—a mechanism, not a face—perceived it by its effect on her. Terror makes her freeze.

Joan Didion finds herself unable to exploit the "material" she finds in Salvador, because her ironic consciousness seems a sort of bourgeois luxury there. Faced with the lies, the corpses, the devaluation of life, she must surely be outraged. But outrage demands huge gestures; Didion can only make subtle ones. Where Timerman rages, she squirms—the response of an esthete, not a moralist. When armed men surround her car in a San Salvador parking lot, Didion, so she tells us, "studied my hands." Imagine Jacobo Timerman doing that.

Timerman is, of course, theatrical in his grief and rage—a quality that irritates some, infuriates others. In love with ritual gestures, he will literally stand on a hilltop and turn his body full circle, responding passionately with each quarter turn to what he sees. He is at once in love with Israel, his adopted country, and at war with it. "Why has Israel, which was created to forget the ghetto, re-created it?" he asks—why have Israelis shut out the world, why have the victims become victimizers? Hard questions. And he even provides answers. "Israelis must somehow be convinced to accept these new Jews of the Middle East . . . these Palestinians who refuse to go away just as they refuse to renounce their country." Israel may have lost its innocence, but can still salvage its morality.

What questions, what answers can Didion offer for El Salvador? Does she shoulder American guilt? Does the country's air of "listless uneasiness" have any moral ramifications for a California woman who has made a career of experiencing and analyzing her country's malaise? Didion never pretends to be an objective witness in El Salvador. Her judgments are severe; but she insists on remaining the "other," the outsider, the one who can leave:

> As I waited to cross back over the Boulevard de los Heroes to the Camino Real I noticed soldiers herding a young civilian into a van, their guns at the boy's back, and I walked straight ahead, not wanting to see anything at all.

But Timerman must see and be seen. He must make himself the protagonist on the world's stage. He would be at home in a Greek tragedy, he was born to play Lear. Wary of martyrdom, he still insists on moral accountability; because he knows that it is inappropriate—even obscene—to witness horror and not bleed.

—CATHLEEN MEDWICK

Waterford pours forth memories. It conjures up fantasies, evokes poetic imagery, provokes the creative spirit, celebrates life's mysteries. It is never too early nor too late to assume the title: Waterford Collector. Some begin at birth, others as nonagenarians. To the collector, a piece of Waterford crystal is more than a drinking vessel, more than a vase, a decanter, a lamp, a chandelier, more than a family heirloom, more than an objet d'art; it is an incentive to lose weight, to win forgiveness, a way to attract a lover, to distract a patient, to symbolize hope, to crystallize a dream, to bid adieu, to hail the seasons, to raise spirits, to diminish melancholy, to mark events, to start traditions, to end a day; it is a noble rite of passage. Born of the breath of man, Waterford is life's child.

—H. Pesin, from "The Collected Thoughts of Waterford Collectors"

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PEOPLE ARE TALKING ABOUT...

GUILTY JOYS:

COMING HOME TO PROUST

"A particular deference was always shown to anyone . . . who had letters to write," Marcel Proust tells us in a random essay suffused with childhood memories. " 'Got through your correspondence?' a voice would ask, and, in the smile that went with it, there would be an air of respect and mystery, of knowingness and careful tact, as though the 'correspondence' had held State secrets, or had had to do with matters of prerogative, good fortune, or the trials of sickness."

Marcel Proust Selected Letters 1880–1903 **(Doubleday), edited by that greatest of Proust scholars, Philip Kolb, translated by Ralph Manheim, touches on State secrets (the Dreyfus Affair—Proust was violently pro-Dreyfus), is rife with "matters of prerogative" (society in flux), charts "good fortune" and bad (personal and external world), and records "the trials of sickness"—his own, on almost every page. Sickness nourished Proust, fertilizing, I believe, the seed out of which grew that overwhelming "Garden of Earthly Delights" (I refer to Bosch's phantasmagorical, monster-populated painting in the Prado), Proust's *Remembrance of Things Past.***

Here, then, is the value, the excitement (other than the guilty joys of reading "private" documents) of Proust's letters, the first written when he was nine, the last (in this volume) when he was thirty-two. We find, as J.M. Cocking demonstrates in his introductions to these letters, "raw materials of the novel," "bridges between the man and the artist," "neurosis and egotism," "common sense, wisdom, and even morality." We find Proust, plain, unbuttoned, repulsive, enchanting, and always astonishing. He translates Ruskin; is "drunk with reading Emerson"; self-examines his homosexuality; cultivates his future "characters"—cooks, duchesses, courtesans, princes: *le gratin* and the daily bread; fights a duel; attempts a first version of his masterwork, *Jean Santeuil;* adoringly but firmly harangues his mother; breaks his heart—but did he break anyone else's? Was he an unhappy man? Time was his unhappiness and his salvation, his immortality . . . .

"I have never written a *line,*" Proust says in Letter 60, "for the pleasure of writing, but only to express something that struck my heart or my imagination . . ." —LEO LERMAN

THE BETTMAN ARCHIVE

Happy Marcel on a *sportif* 1891 day. Minxy lady on the chair? Jeanne Pouquet, a Proust fancy (original for *Remembrance of Things Past*'s Gilberte), chum Gaston de Caillevet's to-be wife. For the honor of Gaston's mother and *Les Plaisirs et les jours* (his own first published book), Proust fought a pistol duel. Little girl, woman *left*, unidentified.

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NAPLES' CRY TO HEAVEN

Painting in Naples from Caravaggio to Giordano; National Gallery of Art, Washington, D.C; through May 1. In 1606, the painter Michelangelo Merisi da Caravaggio escaped to Naples from Rome with a charge of murder on his head. Few artists have made such a dramatic entrance to a new city. With shocking speed, Caravaggio found work on major commissions—"The Seven Acts of Mercy" and "The Flagellation," to name only two of his canvases on view in this show, the latest in an unbroken series of major exhibitions at the National Gallery. Including over one hundred works, the show astonishes, first of all, with the level of quality it sustains.

Caravaggio presents us with a world of brute fact and exquisite gesture. A naturalist long before the label was invented, he also helps us define the intense ache, the transcendental yearning, of Western spirituality. No other artist seems to have felt so acutely the tensions between heaven and earth. During his first two-year stay in Naples, Caravaggio pushed aside for good the lingering vapidities of Mannerism, the late sixteenth-century's dominant style. Returning in 1609–10, he impressed his style so powerfully on Neapolitan sensibilities that, for the next hundred years, none of the city's painters could proceed without coming to terms with Caravaggio.

Some chose to tread closely on his heels. Others readjusted his balance of spirit and observable fact. Classicizers such as Domenichino and Giovanni Lanfranco were summoned from Rome to confront Caravaggesque earthiness with revivals of Renaissance idealism. And Luca Giordano, the figure whose brilliance leads this exhibition into the first years of the eighteenth century, drew Caravaggio's solemnities into the whirlwind of the High Baroque.

One of the most impressive and, in America, least-known artists included in the National Gallery show is Jusepe de Ribera. Born near Valencia and a protegé of Naples' Spanish overlords, Ribera pointed Caravaggio's style in the direction of Iberian sobriety. In 1638, he painted an imaginary portrait of Elijah, the prophet who called down Jehovah's flames on unbelievers and later rose to heaven in a burning chariot. The painter evokes these fiery events, this prophetic passion, in a single image—the flame that rises from Elijah's hand. Thanks to the brooding accuracy of Ribera's touch, his revision of Scripture convinces. This Elijah suggests that the sacred is earthly before it is otherworldly—a suggestion, one suspects, that was willingly accepted in the cosmopolitan Naples of three centuries ago.

This exhibition recalls the crowded air and light, the grand sentiment and occasional sentimentality, of seventeenth-century Europe's second most populous city (after Paris). Headquarters for the Spanish viceroy who ruled Southern Italy, Naples had all the traits of a leading metropolis, above all in the allure it exerted on foreigners drawn there from every region of Italy and the continent. Crosscurrents from Rome, Bologna, Venice, and even Rubens' Flanders (also a Spanish possession) swept through the city's art circles decade after decade. The plague of 1656 devastated life but not the energies of painting. Seventeenth-century Naples shows no orderly succession of styles. As this exhibition so effectively demonstrates, there was instead an early glimpse of the feverish experiment, the often exhausting dedication to the new, that would characterize turn-of-the-century Paris and the New York of our times. —CARTER RATCLIFF

Capodimonte, Naples

Caravaggio's potent city of the spirit: "The Flagellation," 1606-1607, *left.* He presents us with "a world of brute fact and exquisite gesture" —"the crowded air and light" of seventeenth-century Naples. For one hundred years after him, the city's painters, to proceed, had to come to terms with Caravaggio

The stubborn vision of Joan Mitchell: In her canvases, we sense "the exuberance of an overgrown garden." Now, in works such as "Pour ses malinois," 1981, *below,* "her hand moves more serenely."

Private Collection, Connecticut

Joan Mitchell: letting in the light

Joan Mitchell: New Paintings; Xavier Fourcade gallery, New York City; through March 26. Joan Mitchell's newest paintings show wide reaches of space and air and light—rather, their luminous drifts of color invite such readings, such imputations of landscape. We sense the exuberance of an overgrown garden in each of her canvases, but we sense much more clearly her response to that exuberance. Mitchell reacts with delicacy and intensity and more.

An Action Painter of the early 1950s, Mitchell was one of very few women trying to match the standards of urban muscularity set by such predecessors as Willem de Kooning and Franz Kline. As the artist herself has said about that time and place in American art, a painter had to be "tough." It was a quality Mitchell possessed in abundance. She came to early critical notice with aggressive gestures, fast, arcing attacks on the canvas. Now her hand moves more serenely. Instead of flexing her painterly muscles, she sharpens and resharpens the focus of her eye, her vision of the way color warms up, interacts, and becomes light. Yet Mitchell's toughness is still there. Without it, her play of bright oranges, blues, and yellows would be little more than a late reminder of Impressionism.

Her transition from the slashing, dripping flurries of Action Painting to these large, often multipaneled canvases has been slow. Perhaps it helped to live in France all these years, thinking of herself as a New York artist yet not being pressured by the city firsthand. Perhaps geography had nothing to do with it. In any case, Mitchell arrived at the understanding that instead of struggling against the world she might do better to struggle on its behalf, to encourage the light and space of ordinary experience to reflect the brilliant tenacity, the inspired stubbornness of her vision.—C.R.

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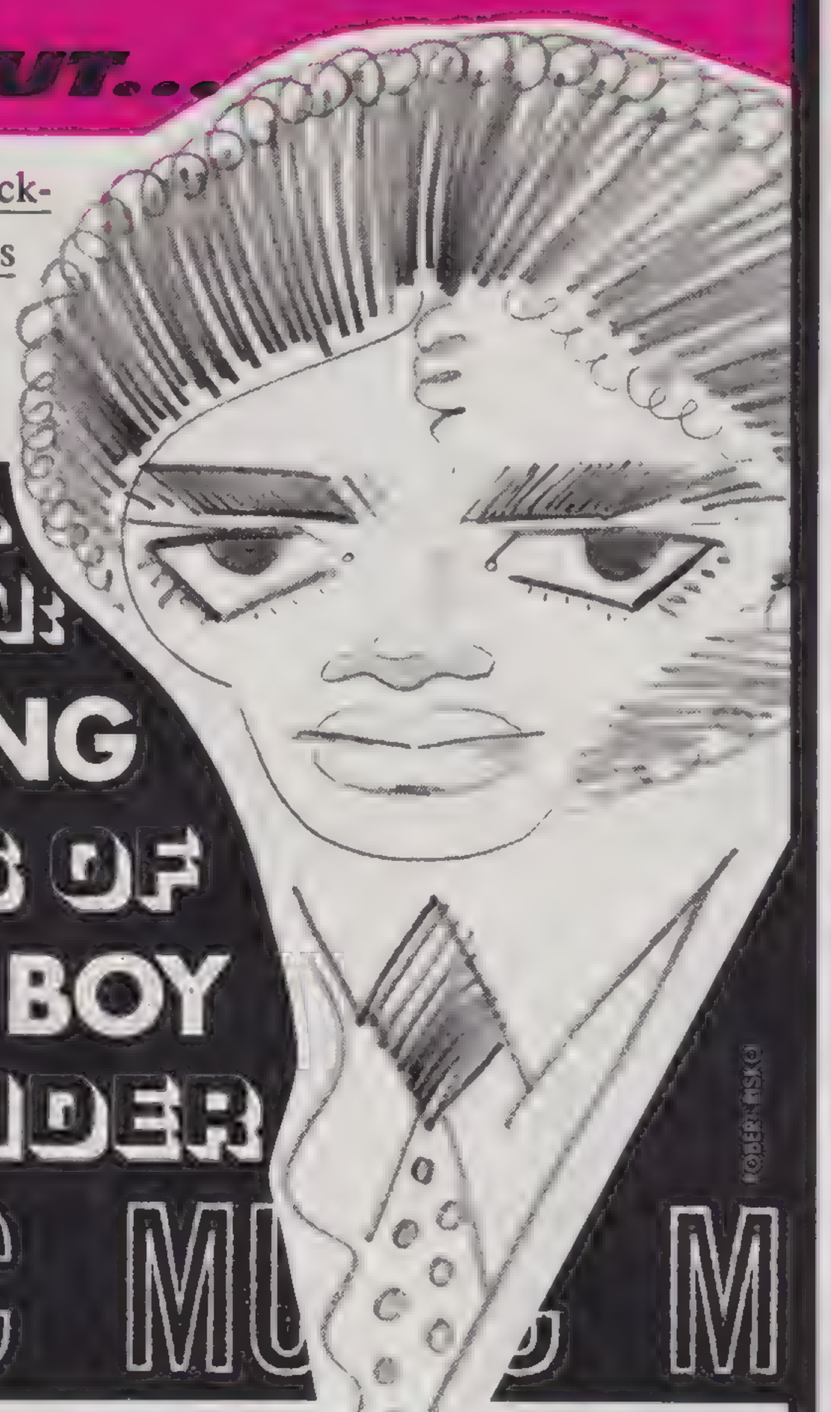

MICHAEL JACKSON: GROWING PAINS OF A BOY WONDER

The song "Human Nature" on Michael Jackson's album, *Thriller* (Epic), has a restless percussion undercurrent that makes it a dance tune; but it is more than that. Quincy Jones's ingeniously layered production snuggles around the song like some aural mink coat, warm and involving, with a deliciously catchy "hook" on the chorus of repeated "whys?" It is Jackson's singing, though, that lifts the song, and this album, into the realm of the extraordinary. Jackson's high tenor with its falsetto coloration is the finest such voice in black popular music, or popular music in general, since the great days of the young Smokey Robinson.

Thriller as a whole represents a worthy follow-up to Jackson's *Off the Wall* album, which came out in 1979 and stayed in the top ten for nearly a year. It has been a long road for the former prepubescent boy wonder of the Jackson Five; and it is almost scary to think that, after fifteen years in show business, this veteran celebrity is only twenty-four years old.

And yet that very fact means that Jackson has room to grow. Right now, he is a superior singer, a charming personality, and a promising composer and producer. But his songs still stick formulaically to the surface of pop entertainment; they do not speak consistently to the emotions as the deepest pop songs have done. By "his songs," one means both those composed by him and those composed for him: "She's Out of My Life," on the previous album, which he did not write but which he made his own, certainly touched the heart as well as any song can do. Yet, for Jackson to fulfill his potential, he has to come forth with more such songs and ideally to compose them himself.

In one sense, though, all Michael Jackson has to do is keep singing: his gifts are so great that they alone would suffice. It's just that, tantalizingly, he has given signs that he could be even more important than just a consummate entertainer. *Thriller* is full of such signs, and the signs are hopeful not just for Jackson's own career but for American popular music as a whole.

In a time in which the pall of *de facto* segregation has once again settled over American radio play lists and record marketing, Jackson is one black artist who appeals strongly across every racial barrier. He does that through his sheer excellence but also through the remarkable synthesis of contemporary pop styles that he and Jones have achieved. Thus, continued growth in his case means not just as a greater individual artist but as a possible symbol of renewed racial cooperation at the highest level.

—DAVID SARGENT

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PEOPLE ARE TALKING ABOUT...

St. Elsewhere: hospital LIFE at the cutting edge

Saving face, saving lives: *St. Elsewhere*'s patients "are usually poor, often confused, and invariably told not to worry when they have every reason to panic." *Above left:* Doris Roberts played a homeless woman and a friend in need to James Coco, *above.*

Not so long ago when we could still watch two fine programs, *Lou Grant* and *The Paper Chase,* those exceptional series that CBS threw away, anyone could identify the characters and see the outline of a story in the first few minutes. It wasn't taxing. If you happened to cough during *Lou Grant,* if you went for a glass of milk during *The Paper Chase,* you did not fall hopelessly behind. There was a clarity, a certain progression, to these shows; and sometimes, watching *St. Elsewhere,* I miss the old days.

NBC's series about the doctors and young residents in a Boston teaching hospital in a declining part of the city often has immense charm and vitality, provided you train yourself to pay constant attention. Stop blinking. It is, of course, in the genre of *Hill Street Blues* with its large cast, its daily chaos, the lickety-split vignettes, mumbled conversations, frequent cut-aways and hand-held cameras taking us down halls and into small spaces, moving from face to face. Both programs are MTM productions; and after watching them for a few months, much that is on the air might suddenly seem stale or poky.

In *St. Elsewhere,* a derisive name for St. Eligius, the young residents, male and female, are pushed hard, overworked, underpaid, harassed, cynical, and often surprisingly tender. My favorite fellow, played by David Morse, is Dr. Jack Morrison, a long ribbon of a man whose face is both kind and sleep-starved. In one long episode—the calmest and most moving I have seen—Dr. Morrison treats a homeless woman who has lice, scabies, and gangrenous feet. Beautifully played by Doris Roberts, the woman had befriended a man even more helpless and injured than she. James Coco had that role. The woman, knowing her friend could not manage without her, refused to have her feet amputated and chose instead to spend her remaining days with him. Dr. Morrison let her go. No social worker intervened, no sudden benefactor, no solution. It was a remarkable sequence.

But usually there are four or five little stories compressed into one hour; and while some are very good, others wobble precariously. Christina Pickles, as Nurse Rosenthal, harasses Dr. Annie Cavanero who is played by Cynthia Sikes, a trifle too made-up for the role. The nurse breaks down, lamenting a lonely life consumed by work. "You seem to have everything going for you. That makes the hurt worse," she says. But, no, Dr. Cavanero hasn't any life outside the hospital, admits it, and says: "You are not alone."

The scripts for *St. Elsewhere* generally rise to a higher level. When David Birney, playing a gifted and exceedingly flirtatious surgeon, operated on a boy with a broken tibia, whom he very much liked, the sudden death of the child hurt him deeply. In a bar, very drunk, he spoke to a young woman of his own life—his divorce and the small son who accidentally shot himself with his mother's .44 magnum. "Cynthia thought it happened because I didn't go to Vietnam to die," he said.

The cast is special. I like Ed Flanders as the hospital administrator who lashed out at a joking intern standing over a dead woman. "A young lady just died in here; your timing is rotten," he said. William Daniels as an egotistic, bigoted surgeon is the lunatic in the cast, the man who, on receiving an award, began to thank a long list of people as if he had been handed an Oscar. Small conversations are often startling. When Denzel Washington berates a black nurse, she glares and answers: "It wasn't too long ago that the cotton you were picking wasn't from an aspirin bottle."

The patients are usually poor, often confused, and invariably told not to worry when they have every reason to panic. It's worth noting that when the residents grab a bite in the hospital cafeteria, talking always about lesions or valves, who lived and who didn't, they automatically wipe the silverware before using it.

—GLORIA EMERSON

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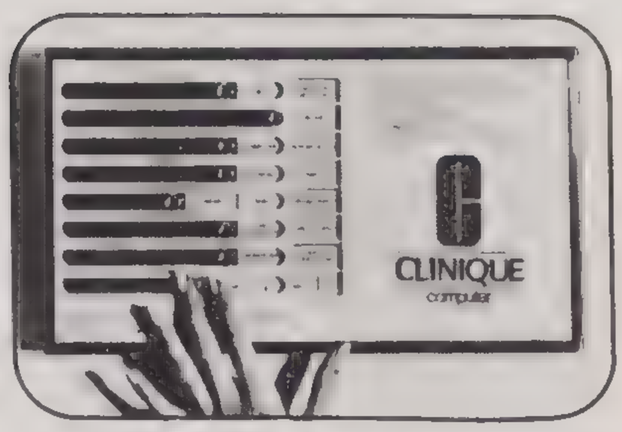

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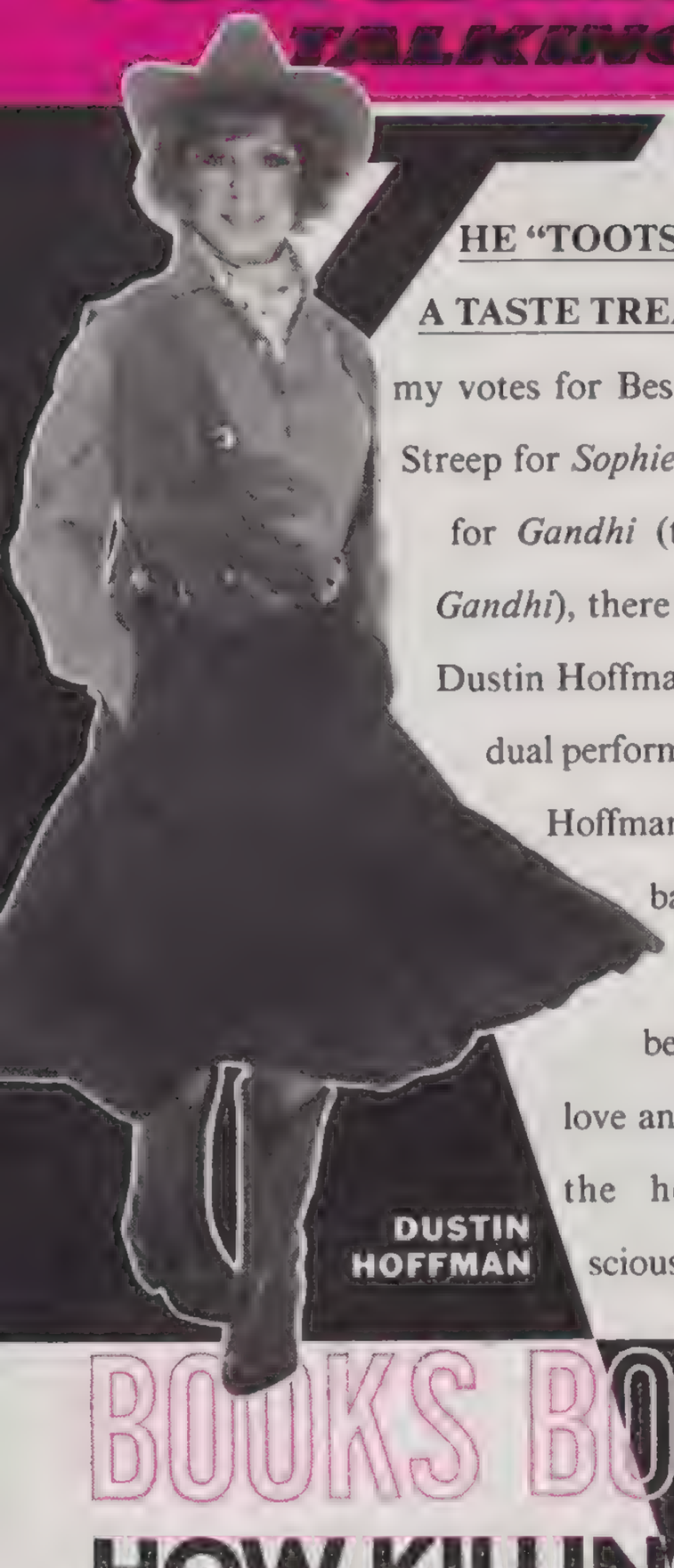
PEOPLE ARE TALKING ABOUT...MORE MOVIES



THE "TOOTSIE" ROLE: A TASTE TREAT. Although my votes for Best Acting Awards go to Meryl Streep for *Sophie's Choice* and to Ben Kingsley for *Gandhi* (they *are Sophie's Choice* and *Gandhi*), there should be a third category for Dustin Hoffman's *Tootsie.* In this remarkable dual performance, as profound as it is funny, Hoffman's actor-as-actress avoids all the baroque mannerisms of the female impersonator to give us a bespectacled tigress who comes to love and identify with other women to the heights of her raised consciousness —MOLLY HASKELL

Classic heart-break, La Traviata's, this time in the most gorgeous, (sumptuously dressed by Rome's Tosi) opera movie ever made—director Franco Zeffirelli's faithful-to-Dumas-Verdi-Maria Callas inspired version. In which Teresa Stratas fantastically proves she is Callas' heiress and Placido Domingo proves he is the greatest operatic lover.

—L.L.

BOOKS BOOKS BOOKS B

HOW KILLING CAN YOU GET?

WHITE MISCHIEF BY JAMES FOX

It was the most titillating—and disquieting—murder case in the already edgy air of wartime Britain. Its victim was Josslyn Hay, the Earl of Erroll, a dissolute young Scot with a weakness for other men's wives. His lair: "Happy Valley" in Kenya, a sodden Eden for disaffected British peers and misfit Etonians. As the Nazi bombs punished London, the trial was conducted in a steamy Nairobi courtroom and featured a parade of jealous husbands and spurned ex-mistresses—an overipe colonial elite conducting last rites for an Empire already in an advanced stage of decay. There was no conviction; the case remains officially unsolved.

British literary critic Cyril Connolly came upon the case in 1969; it obsessed him until his death. The result: an absorbing new book, *White Mischief* (Random House) by Fox who, with Connolly, ferreted out some startling new facts in the case and has meticulously documented the gaudy demise of Britain's weary colonial beau-monde.

Josslyn Hay's lover was Diana Caldwell, a "creamy ash blond"—married less than a month before to Sir Jock Delves Broughton and one of the coddled child-women who played croquet each day at the swank Muthaiga Country Club in Nairobi. At night, there were more serious pursuits—cocaine, morphine, and athletic weekend houseparties where spouse-swapping was the rule. Back in London, they joked, "Are you married or do you live in Kenya?"

Connolly's obsession with these indefatigable pleasure-seekers (he even drew up a complex chart of who was sleeping with whom) is often more interesting than his conclusions. But through him and Fox, we are witnesses to the last sad spectre of an empire upon which the sun was already setting. —D.M.

"THE LITTLE DRUMMER GIRL" BY JOHN LE CARRÉ *No ejector seats here, no vaguely Oriental madmen with doomsday on their minds and Anglo women on their hands. The pseudonymous Le Carré along with Graham Greene, is the name-brand mastermind of the realistic espionage novel. Secret Agent Man as human being. This time out he ditches schleppy every-spy George Smiley and the by now almost cozy confrontations with Mother Russia, taking us to a new, nastier killing ground: the moral no-man's land between Israel and would-be Palestine. And, beyond the expected mayhem, "The Little Drummer Girl" (Knopf) is a caring depiction of Mid-East political agony, the dreams and doubts of bitter enemies with a shared heritage. Nonetheless, spies will be spies. Israeli Intelligence slips a hip young actress (British) into a Euro-terror bombing ring. Too bad Le Carré's rendering of "the girl" doesn't quite measure up to the rest of his excellent "tradecraft." Not a fatal mistake; a few wooden Anglo-Saxonisms are forgiveable. Le Carré's detail illuminates and, as always, his imagination sates.*

—ALLENE TALMEY

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Spa getaway: Quiberon

BY JOAN JULIET BUCK

When I finished writing my novel, I felt so in control that I promptly gave up smoking three packs of cigarettes a day. This made me uncommonly fond of food; and, within a few months, I found myself twelve pounds overweight, snarling at everyone, and dangerously in need of rest.

Fortunately, work took me to Paris, and good luck took me to Quiberon—the *thalassothérapie* spa on a promontory in Brittany.

Deeply ingrained in French philosophy—and the attitude of Quiberon—is the faith that the human body and spirit cannot be expected to function unless they are occasionally cut off from the rigors of overindulgence, ambition, and home life. Allied to this is the idea that Sparta was a great place, and that discipline—even if practiced only one or two weeks out of the year—will give you the backbone you need. On top of this comes a tolerance for certain rejuvenating ideas; prime among these—the belief that sea water cures most ills, because it most nearly resembles our blood.

Before he became president, François Mitterand went to Quiberon at regular intervals. Yves Saint Laurent and Pierre Berge go there. Rosita Missoni goes as often as she can. People go to Quiberon alone or as couples. Families go in summer; the best time: from February 1st, when it re-opens after a month's hiatus, to April, then again October through Christmas.

Here, a diary of my seven-day visit . . .

● *February 1:* The train from Paris to Auray is sleek and smooth, but a little slow. At the station, I find a taxi; I'm anxious to be "restored" and insist we go straight to the spa.

The drive along the "Côte Sauvage" offers a view of rocks and sea spray. At the tip of the peninsula are the two hotels, the Thalassa, for people who want to hide or rest but not diet; and the Diététique, where it costs more to eat less. The "*thalassothérapie*" center, which joins the two hotels, is full of swimming pools and treatment rooms bubbling with sea water, and massage rooms, all of which face the sea. Despite the season, it's warm: Quiberon has what's known as a *micro-climat.*

My room is white, plain, with a refrigerator holding two enormous bottles of water that I have to drink each day. I put on one of the two white Porthault robes in the bathroom and go down for my consultation.

The doctor weighs me and puts the disgraceful truth at 130 pounds. I am put on the diet, and the dietician goes over the menu with me. She promises that a *repas lacté*—a mixture of yogurt and non-fat white cheese—every alternate night will help me lose weight.

I change for dinner, and go down to the dining room—occupied by well-dressed couples and single women, each reading a book in front of a vase holding one tulip. The atmosphere is one of relaxed exhaustion.

Dinner is a tasty fish soup with melted white cheese at the bottom of the bowl. This is followed by fish heaped with tiny pieces of spring onion, carrot, mushroom, and laurel leaves. I finish my dinner—no dessert for me—at 8:35, go up to bed, and pass out.

● *February 2:* My treatments aren't scheduled until the afternoon: at Quiberon, a morning or an afternoon is left free each day. In the Tisanerie (herbal-tea bar), I settle down to read.

Lunch is an artichoke heart with a lettuce leaf, half a tomato, and a sauce of yogurt and lemon juice called *citronette.* Then, to my surprise, comes chicken and tomatoes, onions and watercress leaves. After that, a salad.

I wander over to the Thalassa to see people eating real food. The Thalassa is decorated with bright walls, the Diététique is all white: the principle being, no doubt, that eaters can take a little more excitement.

In the Institute, people wrapped in bathrobes wait for treatments or pass the time at the bar, drinking tea or brandy or whatever. This is a grown-up spa, the only nannies are the ones you've internalized in your youth. . .

The first treatment is the *douche sous-marine.* A kindly attendant runs the hose up and down my legs, over my stomach.

The next treatment: *jet sous-marin.* I get into the tepid seawater, along with two others. We stand backs to the side, receiving turbo-jets of water on our napes. We're told to jump up and down in front of the jet, then bicycle next to it. It's fun and too short at twenty minutes.

Then, *pédiluve* for poor circulation. Seaweed extract is *(Continued on page 123)*

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Backbone Vogue

QUIBERON

(Continued from page 120)

poured into two vats—there's warm water on the left, ice cold on the right. The legs spend three minutes in each, three times. Once the shock of the cold water is absorbed, there is nothing to do but daydream.

Next, *affusions.* I lie on a high table while tiny showerheads drizzle on me. It's a little tame for my taste, I can't yet relax into it. Not so the next—the classic *grande douche.* Here, quite naked, one stands at the far end of a long tiled alley while an expert attendant trains a fire hose on one's body. She aims squarely at the areas of excess fat while I jump and cower. I come out feeling worked out.

● *February 3:* Marie-José Laroche Bobet, Quiberon's owner, sees me in her office. The former wife of France's bicycle-racing champion, Louison Bobet, is a slim and attractive woman in her early forties. "We started Quiberon together fifteen years ago," she says. "Seven years ago, I took it over alone. We try to create an ambiance of joy and relaxation . . . and show how to lead a sane and healthy life. That includes the pancake that a guest sneaks off to eat in town, which is included in the calorie count: What's the use of dieting if you can't have an 'extra' now and again?"

The real point of Quiberon, she stresses, is the sea. It's the basis of all the treatment and what it imposes from the outside—as well as from the inside—is the spa's secret. "Take a look at the *cure de silence.*"

On the way back to my room, I see the glass door with "Cure de Silence" written in gold. Inside, low white cots covered in immaculate white linen face the sea. The window takes up the entire wall, and although it doesn't seem to be open, the sea sounds loud in this room.

A *bain multi-jets* is my first treatment of the day—a type of Jacuzzi with needle sprays of hot salt water. Then, an easy gymnastics class, a return to the *pédiluve,* and a good strong massage.

● *February 4:* A friend invites me to walk into town. We climb over rocks and are covered in mist; other guests can be seen treading on the seaweed or jogging along the path. It's like a dream . . .

Before treatments, I slip into the *cure de silence* again. The sea holds me, and the white room in the winter light seems to oscillate.

Afternoon treatments include *jet sous-marin, pédiluve,* and *affusions.* I'm disappointed when I've finished for the day and swim a few laps in the huge pool. Then, I stop again by the *cure de silence* . . . My friend announces over tea: "It's not a fat farm, it's a rest home."

● *February 5:* I wake at eight with new feelings: a tightened skin, not due to water retention but to some seawater effect. "Impurities" are being drawn out; some of the knots and horrors are leaving.

I pad along to the *bain multi-jets,* and once I'm in the warm salt water, my anger begins to come out. As tears. I've never felt better.

I go back and lie in the *cure de silence;* then I go up to my room to be alone with the sea and turn my bed so that it faces the window. I lie there for hours—half awake, half dreaming—feeling the sun go down.

By dark, I am feeling good. There's duck at dinner, conversation.

● *February 6:* I walk along the beach to Quiberon. Back at the spa, the doctor tells me I've lost seven pounds, which seems incredible.

I continue the treatments with pleasure and consider staying on.

Lunch is *fruits de mer* on a silver plate. We've become a long table of laughing women.

In the *douche sous-marine,* the attendant runs the hose along my hips and legs for the third time and says, "You've really lost it there." My calves have gone down, too. I feel streamlined again. Back to the *jet sous-marin,* on to the *grande douche,* where the hose wielder says she's satisfied with my progress.

In the *cure de silence,* I doze in ecstasy. The beauty of Quiberon isn't bright, rude, shocking: It's the color of a waking nap, the air fresh but warm on the skin, its proportions safe but the reality of nature present, held in check by the *micro-climat* and the landscape.

● *February 7:* I leave Quiberon. On the road to a château, we pass Carnac. Seventeen kilometers of upright stones, some high, most about four feet above the grass, said to be buried to a depth of thirty feet, rise up in walled meadows. The land is bleak, but the stones are something other: compelling, magical, sure, ancient, true. I go over to see them. "For you to feel the force of them," says the driver, "it should be sunrise on midsummer's day." "It is!" I said.

Note: A week's stay at Quiberon costs about $1500. The Hotel Thalassa is less expensive. The trip takes about four and a half hours from Paris by train. There are also planes to Lorient. For more information, write: Institut de Thalassothérapie de Quiberon, B.P. 170, 56170 Quiberon, France.

Joan Juliet Buck, *a Vogue contributing editor, has recently published her first novel, "The Only Place To Be" (Random House).* ▽

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COVER LOOK

BEAUTY NOW

soft

The move toward lighter, more subdued colors...skin—warm-weather advice...new scent pleasures

March—peak season of travel from cold-to-warmer climes. To ease the shock of transition, skin can be "prepped" for resort weather. For the sensitive—and when it comes to a drastic change in environment, all skin can be sensitive—Germaine Monteil's Super Sensitive All-Weather Protection Lotion with SPF 8 guards/rescues skin from wind, sun damage. . . .New York City skin-care specialist Diane Young adjusts your individually prescribed skin-care products when seasons and/or environments change, e.g., adds PABA sun protection to moisturizer and foundation, lightens moisturizer by upping the water-to-oil ratio. . . .For the extra boost feet need for resort baring: The Pampered Foot, a smoothing tool that plies a gentle abrasive with medicated lotion.

Look, this spring, for the play of soft colors on cheeks and lips against eyes with real impact. The starting point: skin with a smooth, even finish. It's easier to achieve with the help of advanced technology, of new products that give coverage without heaviness. Chanel's Teint Extreme Protection cream makeup, for one, is a lightweight protective base with the treatment benefits of moisturizer, UVA/UVB light protection, plus non-clogging matte coverage. . . .Left and on our cover, on model Lauren Helm: Chanel's Teint Extreme Protection cream makeup in Ivory, with Opal and Copper Creme Highlighter shadows on eyes, lined all around and smudged at the edges in grey, Whisper powder blush, French Peach lipstick. Hair and makeup by Rick Gillette. Fashion by Issey Miyake. Photograph by Avedon.

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FRAGRANCE NOW

The trend: a renaissance of floral, romantic, classically feminine fragrances. One of the newest appealing entries, le Jardin de Max Factor—a light, flowery scent that's wearable at any hour of the day.

"Fragrance creates a woman's best first impression . . . identity . . . excitement," says Pearl Nipon, who, with her husband, has fashioned the new floral/Oriental fragrance Albert Nipon. "The bottle, the visual creation, is what most people think of when a clothing designer creates a fragrance," says Pearl Nipon. "But to me, the scent is visual as well. It conjures up images, memories, dreams."

A new take on "designer" fragrance—a great department store's own private-label scent. Saks Fifth Avenue's new Paradis reflects a point of view, an attitude about women. A warm blend of citrus, mandarin, rose, jasmine, it's sophisticated, elegant.

Romance as celebration is the spirit of Germaine Monteil's new fragrance, Champagne—a festive mix of fruits, florals, spices. And traditional romance is what sparked Jovan's new duo: Lady, for women; Gambler, for men.

Fragrance forms affect visual and tactile senses as well. Four Guerlain classics—Shalimar, Chamade, L'Heure Bleue, Mitsouko—are now sprayable via a lattice-work "gold" flacon. . . . For the lightest touch of fragrance plus valid moisturizing—a rich body cream like Pavlova's Creme pour le Corps.

COLOR NEWS for spring: the use of one color instead of two for eyes and cheeks (try monochromatic tones of lavender, pink, coral swept across lids, onto cheeks) . . . and two shades in place of one on lashes—royal purple over black at lash tips, gold bronze over deep brown, or emerald over navy. Interesting lip/nail "texture": blotted red lipstick without gloss, one coat of red polish on nails.

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I'm planning to have a face-lift. Is there a special way to prepare my skin for surgery and to care for it afterward?

Although plastic surgeons generally agree that salon cleanings and moisture-replenishing treatments do not have a direct or critical bearing on a face-lift operation, several skin-care salons offer special treatments for women anticipating face-lifts. Doctors acknowledge, however, that these treatments may have some benefits and may help a woman feel mentally prepared for her surgery.

"A woman with a good hygenic routine needn't go to a salon to have her skin cleaned, unless she has particularly oily skin or has her skin professionally cleaned regularly," says Robert G. Schwager, M.D., clinical instructor in surgery (plastic), The New York Hospital–Cornell Medical Center. "A professional cleaning may minimize the incidence of clogged pores and the chance of eruptions and infections due to clogged pores after the operation," adds John Q. Owsley, Jr., M.D., clinical professor of surgery, University of California, San Francisco. "Such a cleaning must be done at least ten days prior to surgery in case irritation develops."

Although moisturizing treatments before surgery may be helpful, doctors agree that topical application of collagen or elastin has no effect on skin's elasticity, as neither penetrates skin.

According to Dr. Schwager, "The skin is traumatized by face-lift surgery—nerve endings and blood supplies are diminished, skin lubricants reduced. Skin becomes so sensitive—especially to temperature extremes and sun—that the handling of it by any but the most qualified expert afterward may do more harm than good. Otherwise, the best idea is very gentle cleaning at home."

Most doctors agree that a skin-care salon can help a woman who has had face-lift surgery with makeup advice to update her look and aid her recovery. Says Dr. Owsley, "A woman should be shown how to conceal temporary bruises and scars (such as in the eyelid area) and to minimize swelling visually. These things boost the morale of the patient and help her to return to her normal activities."

Three salons that offer pre- and post-surgery treatments, as well as makeup advice: Klisar Skin Care Center, NYC; Georgette Klinger, Inc. (in NYC, Beverly Hills, Chicago, Bal Harbour, Palm Beach); and Mira Linder (Southfield, MI, and Toronto). But first, check your surgeon to see what care he recommends.

Q I like to wear moisturizer during the day and at night, but do I really need a different one at night? What's the difference between moisturizer and night cream?

A The heaviness—or occlusiveness—of the moisturizer you choose, whether for day or night, depends on your skin type; the drier your skin, the more emollient your moisturizer should be. "The heavier a moisturizer, the greater the ratio of its oil-to-water content," says Ronald Sherman, M.D., senior clinical instructor in dermatology at Mount Sinai Medical School, NYC. "If a woman with oily skin uses a cream that is too heavy, it can clog her pores and cause breakouts."

Women with normal-to-dry skin, however, may like the additional protection of a heavier night cream. "You choose your day cream primarily for cosmetic reasons," says Sergio Nacht, Ph.D., director of dermatological research and product performance, Richardson-Vicks. "During the day, when you wear makeup, a heavy moisturizer would interfere with makeup's adherence to your skin. At night, skin is clean and bare. It's the best time to wear a heavier moisturizer." You may want to use a night cream, which is richer but not necessarily oilier than your day cream. For many women, night cream sometimes doubles as a heavy-duty day cream, i.e., during cold-weather sports. (*Editor's Note:* A good emollient cream to try is Night of Olay.)

Q I know I should change my makeup to adjust it to different types of lighting—particularly to harsh office light, but how?

A "Adjusting your makeup to different light is a matter of *amount* of coloring and a sensible approach," says makeup expert Pablo Manzoni. As the light outside changes somewhat with different seasons, always place a mirror by a window to double-check daytime makeup against daylight. "The idea is always a subtle look by day—never use anything frosted. Shimmer all you want at night."

Office lighting shows all skin's lines and gives skin a greenish tint. "Use blush to give a look of health to the face—especially on the forehead (office light glares down from above). Choose colors like brick and terracotta, which are less likely than plummy or frosted colors to look artificial. Make eyes look stronger by rimming lower lid with smudged liner." Other look-alive office tips: Use powder for finish, lots of lip gloss. ▽

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Mind Health

Happiness—the sex difference... why a good man's hard to find... depression—two new routes to a cure

By Carol Tavris, Ph.D.

WHAT IT TAKES TO BE HAPPY—NEW DEFINITIONS FOR WOMEN AND MEN

It used to be that men and women knew what it took to make them happy: a man required a steady job with future prospects and a football game on Sundays. A woman needed a steady husband to look after her and a brood of babies. But well-being changes with the times; it is not defined by genes or gender. And the times have changed.

A national barometer of American well-being reveals that the elements of happiness have shifted significantly in the decades between 1957 and 1976. In their extensive surveys of the American public, psychologists Joseph Veroff, Ph.D., Elizabeth Douvan, Ph.D., and Richard Kulka, Ph.D., report that: ● Men and women are now more alike in what it takes to define their well-being. Women now depend more on satisfaction with work than they used to, and men depend more on satisfaction with family life. In this convergence, men have shifted more than women have—an interesting fact, since national attention in recent years has focused more on women's "discovery" of work than on man's increasing reliance on family. ● Both sexes now judge themselves less by an overall appraisal than by how well or poorly they are doing in specific roles. In 1957, for example, people who said they felt personally inadequate were reporting a feeling of inferiority in comparison to other people, a sense that "everyone is better than I am." Today, in contrast, personal inadequacy is experienced as "I'm not doing very well at this job"—particularly, for men and women, the job of being parents. This finding suggests that, today, the role of parent is particularly precarious and ill-defined. ● Work is no longer the major pillar of male identity; men have increasingly separated their sense of adequacy from their performance at work. Women haven't, suggesting that men are disenchanted with thinking of work as the core of their self-esteem, but that women are still excited about what work contributes to their sense of personal worth. ● Well-being is conditioned more by historical and social forces than by fundamental sex differences in emotions or personality. Sex differences that were present in the 1950s had changed by the 1970s. In the 'fifties, for example, men based their happiness on their future expectations; whereas women, like Aesop's grasshopper, let someone else worry about the future for them. Now, women are more like Aesop's ants; their hopes and worries for the future affect their well-being in the present.

WOMEN—THE SURPLUS SEX?

Imagine for a moment a society in which there were disproportionately more adult women than men. How would this affect the birth rate? Marriage and divorce? Social and sexual customs and values? What if men were the "surplus" sex? In a startling, controversial new book, *Too Many Women?* (Sage Publications), Paul F. Secord, Ph.D., completes the argument begun by his late wife, psychologist Marcia Guttentag, Ph.D., that the sex ratio in any nation profoundly affects all relations between men and women. In the U.S., for example, the postwar baby boom produced a surplus of women, a demographic fact that will continue until 1990. The consequences here, as in other societies where such an imbalance has occurred (i.e., Europe in the late Middle Ages), include better education for women, and higher rates of divorce, illegitimate births, and promiscuity. Feminist movements emerge as women without men to marry learn to rely upon themselves. An emotional imbalance, too, is created when one sex is scarce. Today, Secord and Guttentag say, women seek commitment; men, the scarce resource, fear it. The book's arguments are provocative, entertaining, and fascinating.

ON THE THRESHOLD OF PAIN—A LITTLE KNOWLEDGE HELPS A LOT

Anyone who is about to undergo surgery, or who knows someone who is, take note: the more information the patient has, the less anxiety and pain she will suffer. Otto F. Weis, M.D., and his colleagues at the University of Rochester Medical Center devised a simple eight-minute slide/sound presentation describing what a patient can expect before and after an operation, which they showed to their study group of fifty-six patients. A control group was told the same information, but not shown slides.

The first group had a 25 percent reduction in pre-operative anxiety levels after seeing the presentation, compared to an 11 percent reduction in the control group's anxiety. In the twenty-four hours after surgery, patients in the study group requested an average of 331 milligrams of pain-relief medication, compared to 338 mg for the control group—one full injection less. Dr. Weis is now hoping for funds to make a professional film that will be available to hospitals and patients across the country.

NEW ANTIDEPRESSION TOOLS—LOVE, WORK, AND CHEMISTRY

In the attempt to understand depression, and to explain why more women than men suffer from it, scientists are hastening down two roads: one that pursues a physiological explanation, and one that looks for social causes. Here, a report from each direction.

BIOLOGY

At Rockefeller University, Jay M. Weiss, Ph.D., has been collecting persuasive evidence that uncontrollable stress produces symptoms of clinical depression by depleting the supply of the hormone norepinephrine in the brain. Weiss has been working with rats rather than people, but these rats—given stressful shocks that they cannot control and from which they cannot escape—eventually behave just like depressed humans. They become lethargic and tired; they lose appetite and weight; they can't get to sleep; they don't perform well on their usual activities. Weiss and his colleagues use the rats to pinpoint the specific neurological disturbances implicated in human depression. So far, the researchers have been able to create depression and identify its neurochemical consequences and treatment. Their work indicates that depression caused by stress: (1) is associated with lower norepinephrine specifically in the locus coeruleus (LC) region of the brain stem; (2) can be created artificially by using drugs to block the neural receptors in the LC that absorb norepinephrine (called "alpha-2" receptors); (3) can be overcome by using drugs to stimulate the alpha-2 receptors.

SOCIAL PATTERNS

But before anyone rushes off to drug her alpha-2 receptors because she's got the blues, take note of what Susan Gore, Ph.D., and Thomas W. Mangione, Ph.D., have found out at the University of Massachusetts, Boston. Gore and Mangione wanted to know whether female depression has to do with what women are or with what they do—is depression a matter of gender or role? They interviewed a random sample of Boston adults, ages eighteen to sixty-four, and found that "all of the differences between men and women in reported levels of depression can be accounted for by their different marriage and employment roles." That is, full-time work is related to lower rates of depression for both sexes—and more men than women have full-time jobs. Being married is related to lower rates of depression for both sexes—and men are more likely than women to be married. Twice as many men as women were both married and working full-time, 62 percent to 33 percent. The factors that cause depression, report Gore and Mangione, do not differ for men and women. In addition to work and marriage, for example, education and income are buffers against depression: and again, more men than women have high levels of education and high incomes. So it is the social roles women play, not their biology or psychology, that make them more vulnerable to depression—and those roles are (right now, even as you turn this page) changing.

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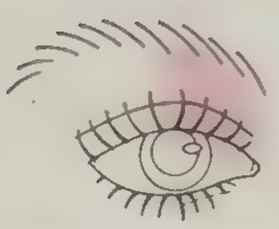
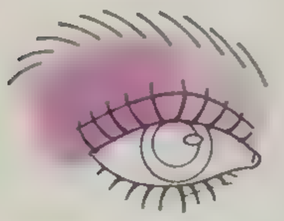
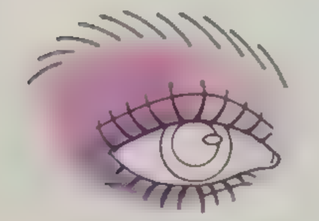


1. The palest tone on inner half of eye from brow to lashline.



2. Medium tone on outer half of eye, browbone to lashline. Extend color beyond eye.



3. Outline eye with darkest tone from center to beyond outer corner, bring color around and under.

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4. Model is wearing Heather Rose Trio.

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By Barbara Rose

Italian still life ...and other joys

PHOTOGRAPHY & ARCHITECTURE

One hundred years of camera studies of architectural monuments by such great photographers as Atget, Stieglitz, Sheeler, Walker Evans, Berenice Abbott, et al. are the subject of an elegant new book on "Photography and Architecture: 1839-1939," published by the Canadian Centre for Architecture, Montreal, in association with Callaway Editions, NYC.

Unlike people, buildings have no expressions: the task of giving them character in photographs is specialized—a matter of camera angles, dramatic lighting, and cast shadows, rather than of psychological states. Nevertheless, the personal styles of the masters reveal themselves in their treatment of even so abstract a theme as architecture. Stieglitz's "Shelton Hotel" transforms the soaring skyscraper into an icon of modernism; Atget's Paris is all nostalgia and poetry.

The fuzzy, nostalgic quality of early photographs printed from glass negatives immediately signify we are looking at the nineteenth century through its own eyes, just as the increasingly sharp focus of later photographs connotes the hard edges of the industrial age and its mechanical forms.

"Musical Instruments," by Cristoforo Monari, 1667-1720 (oil on canvas, 99" x 134"); Uffizi Museum, Florence; seen in *Italian Still Life from Three Centuries.*

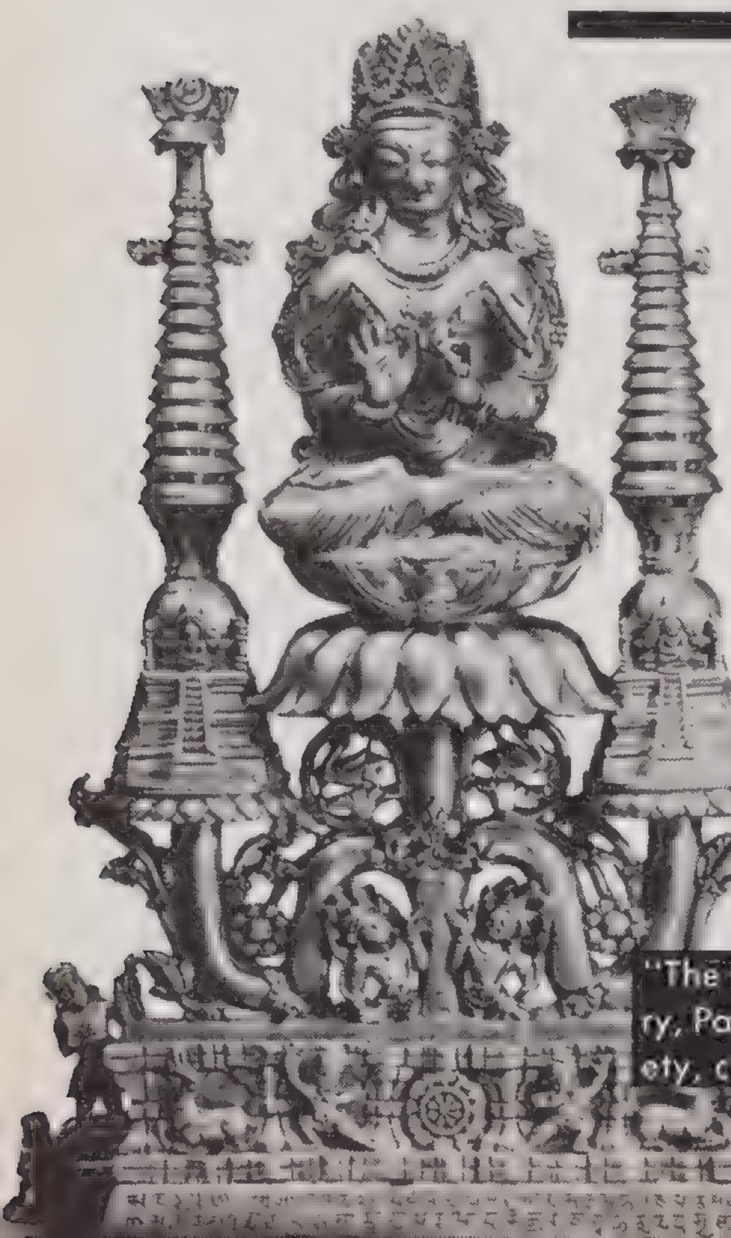
As part of its lively new exhibition program, this month the National Academy of Design in New York City is hosting the first exhibition of Italian Old Master still-life painting. Borrowed from major Italian museums as well as private collections, the works were painted from the sixteenth century, when still life emerged as an independent genre, to the eighteenth century. Because still-life painting was not considered a category of major art in Italy, where artists earned their reputations as painters of history, myth, or religion, these charming and sometimes stunning pictures of fruit, flowers, and objects are not as well known as other Old Master works.

In northern Protestant countries, where the Reformation reduced the depiction of the saints, still life became an important vehicle for the depiction of moral and allegorical subjects, specifically in the theme of the *Vanitas* or "vanity" still life, which revealed the fugitive quality of life as well as the futility of materialism in rotting food and the frequent presence of skulls and mirrors.

In the Catholic south, however, still life flourished mainly as a form of luxurious interior decoration. Luscious fruits, garlanded vines, and artfully arranged colorful bouquets that were like permanent flower arrangements on the walls of dining rooms and salons were enthusiastically collected by the wealthy. Other subjects, often including musical instruments, referred to the pleasures of the senses. Examples of these are also included in the show, organized by John T. Spike, Ph.D., author of the exhibition's catalogue, the first book in English on this neglected subject.

INDEPENDENT WOMEN

By now it has become something of a cliché to identify our two leading nonagenarian artists, Louise Nevelson and Georgia O'Keeffe, as the grandes dames of American art. However, their enduring popularity has made them into cult figures for younger women who view their trail-blazing activities as models for their own careers. Celebrating the longevity of their careers and their continuing appeal until April 10, the Nassau County Museum of Fine Art in Roslyn Harbor, New York, is honoring the sculptor and the painter with a double exhibition of Nevelson's sculpture and O'Keeffe's paintings. Among O'Keeffe's works are images of the mystical landscape of New Mexico, where mysterious colors and forms have inspired her over the decades.



"The Consecration of Sakyamuni," eighth or ninth century, Pakistan (jeweled brass, 13½ inches high); Asia Society, collection Mr. and Mrs. John D. Rockefeller III.

The Silk Route and the Diamond Path

Trade routes have often been the paths that art has traveled. In Western art, the road to Santiago de Compostela is lined with medieval art masterpieces. In the Orient, the difficult paths through mountains and deserts that intrepid traders traveling between China, India, and Tibet followed were often associated with artistic monuments as well.

Among the most important of these ancient Oriental caravan paths was the legendary Silk Route stretching from Ch'ang-an in China, across the Himalayas to the shores of the Mediterranean. Here, in wealthy trading posts, Buddhist monasteries sprang up; they inevitably commissioned religious art over the millenium (from the seventh to the seventeenth centuries) when the Silk Route was the major link between the great civilizations of China, India, and Tibet. Since news of one artistic tradition was brought to another by traders, the art of the Silk Route often combined different styles, although the subjects might be familiar Buddhist scenes.

From now until April 3, the Asia Society in NYC is exhibiting *The Silk Route and the Diamond Path* including sculpture in bronze, stone, and wood, paintings on scrolls and fragments of mural paintings—some never shown before. The exhibition is a totally engrossing study of a form of esoteric Buddhism called Vajrayana, meaning the "diamond path" in English, practiced in remote sanctuaries of the Himalayas. The "diamond path" was a mystical doctrine based on secret practices handed down orally from master to pupil; and the iconography of the paradises painted in these remote monasteries has a special meaning, only now being decoded by scholars. *The Silk Route* will interest students of both religion and art.

VOGUE, March, 1983

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Love in the afternoon— picnic by Gull Pond

The sweet, secret, married life of Edmund Wilson and Mary McCarthy: an excerpt from his diaries of the 'forties

Gull Pond May 21, 1942 — The lady's slippers were out, sprinkled so sparsely around the brink of their solitary flowers—deepening in a couple of days from flimsy stooping ghosts as pale as Indian pipe to a fleshy veined purplish pink swollen between pigtails and curling topknot that also suggested Indians; and along the white sand of one side, where the bowl of the pond shelved so gradually, the little white violets with their lower lips finely lined as if with beards in purplish indelible ink, their long slim rhubarb-purplish stalks and their faint slightly acrid pansy smell, grew with thready roots in the damp sand; they were yellowish like ivory here, but on the opposite more marshy bank (with its round stones, its patches of red irony water, its shooting box with a flock of square black-and-white decoys, its steeper banks, its dead gulls and fishes) their effect was not quite so dry and they showed a vivid white like trillium where they bloomed against the deeper and the more luxuriant green. As one walked in the water one encountered pines putting out their soft straw-colored (?) bunches of cones and smelling with a special almost sweetfern fragrance. The baby cones seemed almost embarrassingly soft, almost like a woman's nipples. —When we got to the shallow channel between Gull Pond and the next one, I found a mother herring trying to get through from the latter by gliding and flapping on her side. She was silvery with purple-silver along the upper part of her length. At the mouth of the channel there were several of them splashing and when I came close I saw that the water was all dark with a whole crowd of them—from above they are just roundish muddy streaks under water. The sand here, flat and more marshy and grown with green rushes, was all tracked with the trefoil (?) of gulls' feet, where they had come to get the fish.

On the other side of the pond, the stretch where there was a screen of tall pines, a new and grander note, almost theatrical—and then the little screen of scent-pines that left a little strip of sand between it and the thick tangled jungle of bushes and shrubs and briars that covered the hill behind. . . .Today we cleared a place under the low branches of the pines so that we could get a little shade, and the light openwork shadows rippled on Mary's white skin . . . as the breeze stirred the branches; also fish splashing. . . .

—For lunch we had had from the brown picnic basket the classical boiled eggs, bean salad in glass jars, cucumber sandwiches, and sandwiches filled with some mixture of green chopped herbs and white cottage cheese (and there were bananas, tomatoes, and sliced sweetish green cucumber pickles which we didn't get around to eating); and had iced lemonade out of the thermos bottle and white California wine out of a glass jar that had been cooled in the refrigerator and that we tried to keep from getting tepid by standing it in the water.—Before lunch, we had gone in for a dip: not too cold to be uncomfortable . . . .Mary looked very pretty and white. But she was ripened by the summer sun where her face and neck and arms had been exposed while working on her garden, and the tan of her forearms and the reddening tints brought out in her rather pale skin were in harmony with her blue suit of overalls . . . .

—I had a sense of adventure in exploring the other bank of the pond and walking all the way around. At one point, the bottom was stony; in one place, there were little fish; at another, there were water bugs featherily and (elusively) flawing (scrawling?) the surface. (Shooting box, etc.) Further on, a light and slow ripple gave the illusion, as you walked in the water, that it was the sand of the bottom, with its rare stones and sticks, that was rippling like some thin and light sheet slowly and lightly shaken out as one might shake out a long carpet.

—When we had first come, between one and two, the lake had not looked so attractive—a little roughened and opaque from a distance (in the foreground along the water were forts and walls and moated castles built by and for Reuel from several days before); but when we came back from our walk around it, there were dark and soft-looking clouds, which did not look as if they were really going to rain, hanging over the pond from the opposite bank, and yet leaving above us, among white shreds (?)—more like bits of cotton pulled out from the roll—of cloud, a fresh and bright and (rarified, not dense) blue; and the water had a leaden look that was at the same time perfectly limpid—and lovely.

—When I went back to get the towels, on which Mary had been lying, I saw a little orange-and-black bird, like a finch, hopping around in those scrub pines just where we had been.

—The little yellow buds of pines are not the cones, neither these nor "the candles," with bristly conelike scales, that rise from the middle of the cluster. The cones are little round green cones that grow underneath on the branch. When you shake the soft things, they give out a lemon-yellow dust that looks like lemon-colored smoke.

—The deer dung and sharp deep divided hoofprints just opposite where we lay—the yellow-and-black butterfly (monarch?) that was flying out over the pond. ▽

Excerpted from *The Forties* by Edmund Wilson, edited by Leon Edel. Copyright © 1983 by Helen Miranda Wilson. Used by permission of Farrar, Straus & Giroux, Inc
VOGUE, March, 1983

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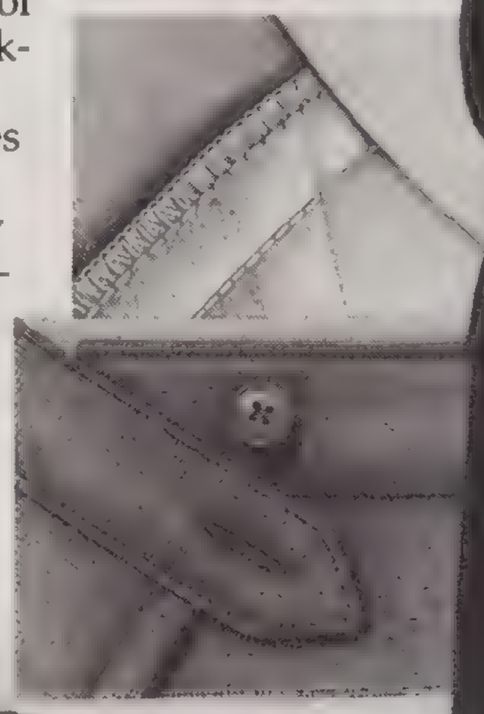

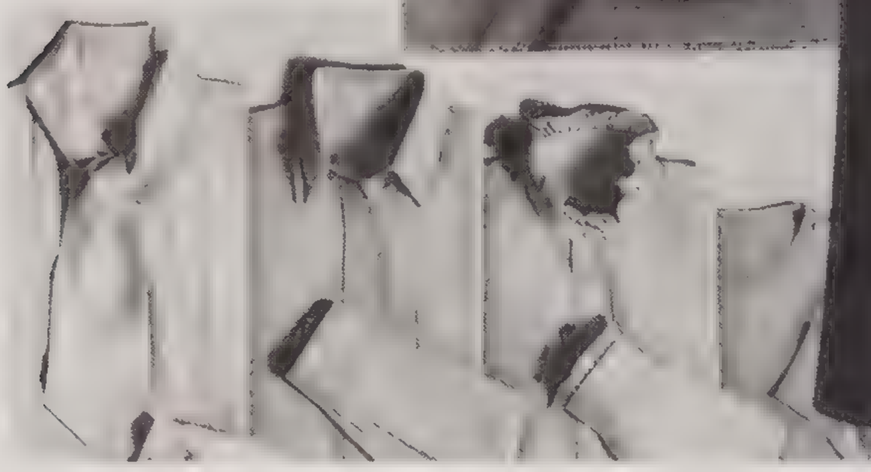

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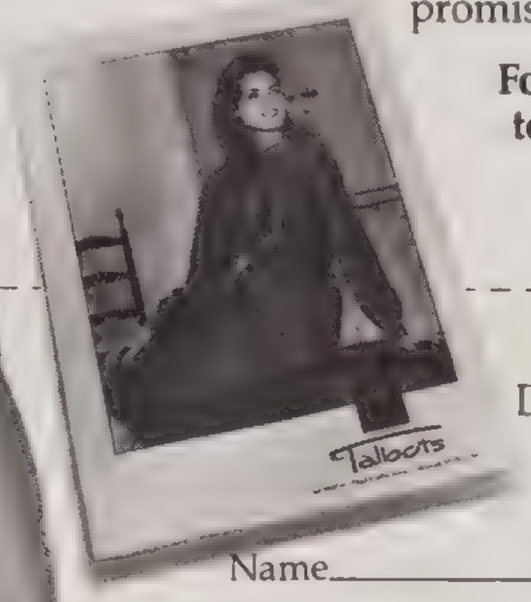

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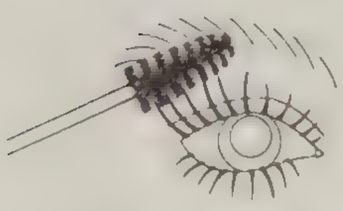

Next brush upward on underside of top lashes. Use brush tip for bottom lashes.

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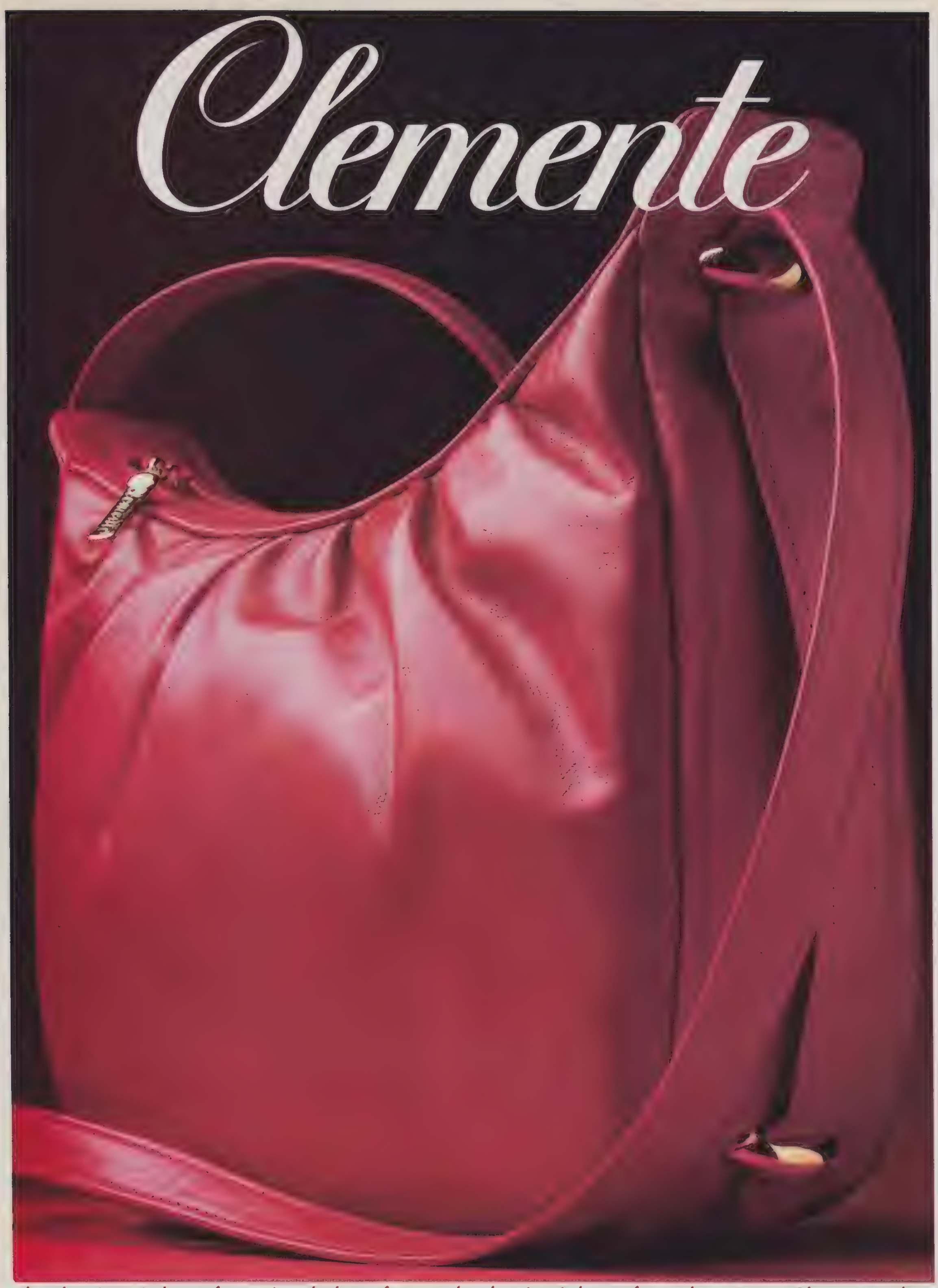

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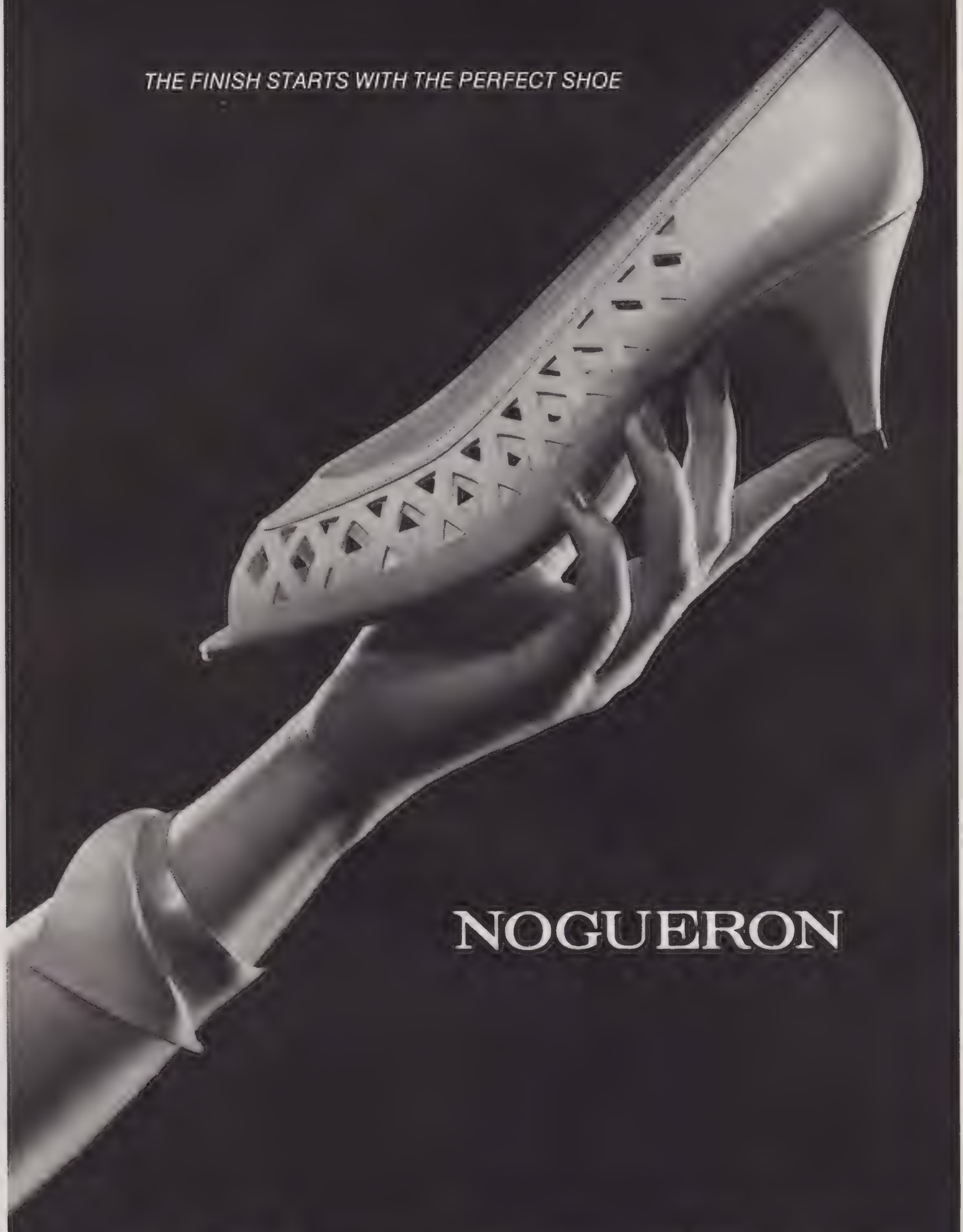

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The "gender gap"—sending tremors through Washington

The new essential question for politicians is "What do women want?"

BY CHRISTINE DOUDNA

The White House is worried about women—worried about the way they vote. Ever since the 1980 election, an army of pollsters, politicians, and media experts have been trying to explain the "gender gap"—the difference in voting patterns between men and women which emerged that year. Men voted for President Reagan by a fifty-six to thirty-six margin; women split nearly evenly between Reagan and Jimmy Carter. Never before had women voted differently from men. In all the polls taken before 1980, "Sex was a variable that it didn't pay to look at," as Democratic pollster Patrick Caddell put it. Suddenly, politicians were faced with the theoretical possibility that women could become the largest voting bloc ever to appear in the American electorate.

The 1982 elections confirmed that the new trend was not a fluke. Women again voted differently from men, and many experts now believe that the gender gap could have profound implications for the 1984 elections and beyond. More immediately, it might also have an impact on some key government policies. "The gender gap is not just a Ronald Reagan issue anymore," says Kathleen A. Frankovic, director of surveys for CBS News. "It has spread to the two parties and to the evaluation of the candidates of those parties." Women preferred Democratic candidates by a fifty-seven to forty margin in 1982, enough to make the margin of difference in a variety of state races, including two gubernatorial campaigns (New York and Texas).

So President Reagan now has "a woman problem," as *The New York Times* put it, and he knows it. A recent White House staff report warned that "continued growth of the gender gap in its current form could cause serious trouble for Republicans in 1984."

One of the most striking aspects of the gender gap is that it doesn't appear linked simply to traditional "women's issues," such as the Equal Rights Amendment, abortion, and equal employment for women. Numerous polls have shown that a majority of both men and women favor passage of the ERA, that there is no established pro-ERA voting pattern—supporters range from conservative to liberal, old to young, etc.—and the same is true for opposition to a Constitutional Amendment restricting choice on abortion.

The issues that did provoke a significant gender difference concerned the economy and foreign policy. Women are consistently more disapproving than men of Reaganomics, by about 10 percentage points. The gap is even larger on disapproval of Reagan's foreign policy (registering as high as 20 points on some polls). National security is also the one issue in 1980 that seemed directly linked to the women's vote. Women have historically been more peace oriented than men, but never before did that orientation get translated into presidential votes. Women who disapprove of Reagan's handling of national-security issues tend to disapprove of his overall policies.

Another worrisome thing for Ronald Reagan and his party to contemplate is that the diverse concerns of women could lead to a natural coalition of interest groups. Many of those women who disapprove of Reagan's handling of the economy are the logical allies of those who oppose his military buildup. The core issue is how the U.S. taxpayer's money shall be spent, how the pie shall be divided: shall we spend more for the military or more for social welfare?

Reagan's efforts to slash the federal deficit have brought into sharp focus a major sociological phenomenon in our society: the feminization of poverty. Recent budget cuts have hurt women disproportionately because poverty is disproportionately a women's problem.

> ***Suddenly, politicians are faced with the fact that women could be the largest voting bloc in America***

The major victims of the Reagan cuts have been the women whom Noreen Connell of the National Women's Political Caucus calls "the near poor"—the elderly widows or single mothers who earn $10-$12,000 a year but for whom "the cutback in food stamps means the difference between meat in the house twice a week and no meat." Reagan's own staff report on the gender gap described current policies as "personally threatening to separated and divorced women" and argued that single women's opposition to Reagan is a matter of "astute self-interest."

The military budget is the primary culprit behind the cutbacks. The White House has asked for the largest peacetime military buildup in history. Military expenditures accounted for over 24.7 percent of total federal-budget outlays in 1981, with a projected growth to 37.6 percent in 1986. When measured in terms of discretionary funds (i.e., the actual money Congress may assign), the percentage to the military becomes much higher—according to the Council on Economic Priorities, 54.2 percent of the total in 1981, and a projected growth to 78.8 percent by 1986. Such dramatic growth foreshadows even greater cutbacks in governmental assistance programs, hence greater economic hardship for women.

So women's opposition to the military buildup is growing from two separate camps: those who are ideologically opposed, who fear that increased weapons production will lead to nuclear war; and those who are opposed for more immediately pragmatic reasons, who want a more equitable distribution of the pie. Women's organizations around the country are starting to bring these two camps together. If the gender gap increases, that bloc of interest groups could have a major impact on foreign policy.

The potential power of linking these two groups comes from bringing together both traditional and nontraditional women. Such a broad-based coalition would have extensive grass-roots organizing structures already in place. The peace movement has existed since the advent of nuclear weapons, but in the past two years it has emerged as a fast-growing and very well-organized segment of society. "Peace is a universal issue but it's also always been a crucial women's issue," says feminist leader and peace activist Bella Abzug, who has long worked for the unity of those two interest groups. Abzug now believes that "women have the capacity to be a major factor in ending the arms race."

Two of the largest mainstream women's organizations—the American Association of University Women and the League of Women Voters—have decided in the past year to put national security on their national agendas. "The decision to focus on national security came directly from our membership," says AAUW president Mary Purcell. For the next year, each of the 1900 branches of AAUW (encompassing 190,000 members) will be studying the issues of peace and national security. "I think this is just the beginning," says Purcell, "just the tip of the iceberg." (The AAUW is already on record as supporting a bilateral nuclear freeze and opposing the MX missile; AAUW also publishes detailed voting records of every member of Congress on issues of interest to its members.)

For the League of Women Voters, the decision to focus on national security was something new. Their previous studies have focused on such issues as international trade, child labor, maternal health, and environmental quality. But last spring, the membership overwhelmingly urged the adoption of a study on military policy and its impact on arms control and defense.

"Our members really want to go with this," says Dorothy Ridings, president of the League. "There was an amazing amount of interest in this topic." For two years, the 110,000 members of the 1300 branches will be studying the same issues in preparation for a national convention at which various resolutions will be voted on.

A new organization called Peace Links has also sprung up in the past year whose entire objective is to urge more women's organizations to take up the study of peace and national security. Peace Links *(Continued on page 162)*

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GENDER GAP

(Continued from page 159)

has offices in seven states and expects to be in all fifty by the end of 1984. For Betty Bumpers, founder of Peace Links and wife of Arkansas Senator Dale Bumpers, "the important issue is providing futures for our families; the choice is co-existence or extinction. It's our duty as citizens to keep informed. National security has always been controlled by a small group of people, who are men. It's time for all of us to get involved, to ask tough questions of our leaders."

Bumpers believes that women can provide special leadership in solving the current military dilemma: "We all know that fighting is obsolete, that technology made it obsolete, that nuclear weapons will lead to incineration. But I think it's easier for women to comprehend this and to assimilate it into options. Historically, women have always had an alternative to fighting. We have never depended on strength and power to defend our families. Now there's a wonderful opportunity for women to lead their families to a new participation in our democracy."

Some Republican officials have tried to dismiss the importance of women's growing concern about peace and national security as the mere continuation of typical women's concerns, but the gender gap suggests that such an approach could backfire. In the 1982 elections, women voted for the nuclear-freeze initiative by a nearly two to one margin (63 percent of women voters favored it and 51 percent of men, according to the ABC News exit polls), and the initiative passed in eight of the nine states where it was introduced.

Other Republicans, such as the President's main pollster, Richard Wirthlin, have tried to dismiss the importance of the gender gap by pinning it to the economy, suggesting that once Reaganomics starts to flourish, Reagan's women problem will disappear.

But there are dissenters within the President's own ranks, as his White House gender-gap report indicated. John Deardourff, chairman of the board of Bailey Deardourff, a Washington, DC, consulting and advertising firm which produced several TV commercials for the Republicans, says, "Women in every age bracket have a different reason to be unhappy with the Republicans. . . . Reagan comes from a background where the nicest thing you could do for women is to open the door for them and tell them how much you like their new dresses."

> ***1982 showed that women can and will exercise power***

The President is obviously getting the message. His recent appointments of two women to cabinet positions—Elizabeth H. Dole to Transportation Secretary, and Margaret M. Heckler to Secretary of Health and Human Services—is a clear bid to woo the women's vote. But many experts believe it may already be too late for Reagan to recoup his losses with women. Though both Dole and Heckler are politically shrewd and solid appointments, neither woman is likely to challenge Reagan's basic policies. Their gender, far from closing the gender gap, will probably turn out to be mere window dressing for the President's woman problem. Kathleen Frankovic of CBS News believes that "the longer the gender gap remains, the bigger the impact. As soon as people develop a habit of doing something, it's more likely to recur. Now there's a habit of voting Democratic among women, and a habit of voting differently from men." Pat Caddell says that the 1982 elections showed the Democrats that for the first time, "Men converged toward women. Men have always been the lead group politically. Last year showed that women can also lead."

How much women will continue to exert that leadership is impossible to predict. The gender gap has told us that at least women are "looking independently at what's happening in the political and economic arena, and voting accordingly," as Bella Abzug puts it. For the first time since women got the vote, there is hard evidence that women vote their concerns. As such, the gender gap marks a turning point in American electoral history.

The women's vote may never turn into a solid voting bloc because the concerns of women are diverse. But 1980 and 1982 have clearly shown that if women need to exercise their power, they can and will.

And everyone will be watching in 1984. ▽

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YOUR LETTERS

(Continued from page 16)

assumption "serious dress leads to serious thoughts" more universal than ridiculous.

Lindsay Soutter
London England

Re: "Women in China . . ." I was greatly impressed by the fact that in your fashion-oriented magazine, you printed an article illustrating an outlook that is in total opposition to your own. The fashion-conscious readers of your magazine had the opportunity to see how the women in China must be brave to wear even slightly variant styles. Also, reading the Chinese ideal that physical appearance is irrelevant in a magazine that stresses beauty was intriguing.

It is not often that we get a look at such a diverse culture in your magazine. I hope to see more articles of this nature in the future.

Amy Alberts
Milwaukee WI

Knowledge is power

In his recent address on the MX missile, President Reagan presented impressive charts illustrating our inferiority in the arms balance with the USSR. The figures Mr. Reagan showed the nation were an incomplete representation of our nuclear deterrent force (see *The Washington Post* News Analysis, page A-1, 11/24/82). Unfortunately, most of the American public is not well-enough informed about the complexities of our defense policy to assess the validity of Mr. Reagan's arguments for additional weapons expenditures.

All Americans want to live in a free and secure nation, but there are genuine disagreements among honorable people about how this is best achieved.

I urge you to begin to publish articles addressing the fundamental issues of defense, national security, and deterrence. These topics are complex, but are not beyond the understanding of the average citizen if properly presented. Moreover, these issues are truly women's issues. Every tax dollar that is spent for an unneeded new weapon is a dollar that could go to education, child care, health care and other issues that are traditionally considered women's issues.

Too long have the women of America abdicated the responsibility for our defense to the "experts." We must inform ourselves and then we must become involved in making these vital choices.

Through concern and action, women have dramatically changed the health care system and other seemingly invincible bastions of the "experts" in this country. It is now time for us to address the issue of the defense of our nation. Please help us by providing thoughtful and informative articles on this subject.

Carolyn Callaway
Alexandria VA

Art "work"

As an art-history major, I would like to congratulate you on your consistently informative Art columns. I especially enjoyed the article on "Samuel F. B. Morse—American Renaissance Man" in your November issue. However, you neglect to mention the man responsible for the recent successful exhibit, Mr. Paul J. Staiti, assistant professor of art at Mount Holyoke College.

M. G. Arms
Mt. Holyoke College, South Hadley MA

In the swim

As a reader of Vogue magazine and a swimming teacher for over thirty-three years, I would like to comment on your Shape-Up Now column, October, 1982.

Swimming the butterfly stroke is excellent for strengthening the pectoral muscles, but if one is over twenty-one years of age and doing the dolphin kick, it is a stroke that is very detrimental to the lower back, spinal column and muscles.

May I suggest swimming the butterfly arm stroke, but using the breast stroke whip kick to replace the dolphin kick? Also the back crawl with a straight arm pull is excellent for strengthening the pectoral muscles.

Vivian R. Jacobson
Volunteer Water Safety Instructor Trainer
American Red Cross
Chicago IL

Mystery loves company

Re: Mary Cantwell's article, "Go To Bed With a Mystery," (January, 1983). I, too, have shelves of tattered, yellowed paperback whodunits collected over the past thirty years. I found a Dennis Wheatley in Algeciras and a Ngaio Marsh in Mérida; on several trips to England, I have returned with a suitcase full of Penguins. . . .

Every ten years or so, I reread all of my Margery Allinghams in sequence. I've read all of Elizabeth Linington's aka Dell Shannon aka Lesley Egan, and Travis McGee never ceases to amaze me.

After dealing with serious felony cases (murder, rape, burglary, etc.) in the Public Defender's office all day, it relaxes me to read Michael Innes or Nicholas Blake while fixing dinner or before I go to sleep.

After my poodle, my house, and my Burberry raincoat, my tattered collection of mysteries is my most prized possession, and my main source of entertainment. . . .

Janet Maull Lawton
Dover DE

Princeton project "reactions"

I was delighted to see an article in the January, 1983 issue of Vogue describing the Princeton Tokamak (TFTR) project. I question, however, statements made regarding the TFTR fuel and the absence of waste products. My information indicates that the Princeton Tokamak uses a fuel of deuterium and tritium, two hydrogen isotopes, which fuse to form helium. It is true that deuterium is abundant in sea water. Tritium, however, does not occur naturally. It is usually obtained from lithium. Tritium is also radioactive. Tritium gas and activated structural reactor members are the radioactive waste products of the TFTR's. They are hazardous wastes and also pose some maintenance nightmares. Despite the problems, I agree with the article's premise that the fusion reaction is a good choice to provide the future fuel for electricity generation.

Janal Marie Kalis
Chemist, Chemical Engineer
Pacific Power and Light
Glenrock WY

Editor's note: *We regret that, inexplicably, wrong credentials were attributed to the writer of the article about George Kennan in our January issue. Yorick Blumenfeld, a Harvard graduate, is not a Princeton physicist; a writer active in the anti-nuclear movement, he did write "Jenny: Diary of a Survivor" (Little, Brown). The photographs were by his sister-in-law, Kathleen (not Katherine) Blumenfeld.*

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Between Us

Women "wed" to their houses...memory days ...patchwork friends

By Lorraine Davis

IN HER OWN WORDS . . .

"Women can choose careers, children, anything. They can decide one thing at one age and something different at another. . . .It's helped to have a husband who's helped me, much in the way that women in the past have helped their men."
—Margaret Rhea Seddon, M.D., surgeon who practices emergency medicine, mother, wife of astronaut Robert Gibson, and herself our first pregnant astronaut

"You cannot let your working life absorb all your energies; you have to find time to renew and restore. I work at a very fast pace, but there's something about doing work that is fulfilling that seems to give you new energy."*—Frances Hesselbein, national executive director, Girl Scouts of the United States of America*

"I'm fortunate to have the kind of position where I can be truly creative. The most invigorating thing is to have an idea and then see it implemented. For example, I developed my concept of evening and weekend treatment for alcoholism in the workplace; it took about two years."*—Dale Masi, director, Office of Employee Counseling Services, U.S. Department of Health and Human Services*

"Women have an advantage in business if they realize that they don't have to act like men. When I was managing 650 people, I was very unorthodox. I baked cookies for people and hugged them when they did well. People need to feel valued and cared about."*—Donna Ecton, president of MBA Resources (a management placement firm), who was the first female president of the Harvard Business School Alumni Club of Greater New York*

PHILADELPHIA UPDATE

Two matrons in the city of brotherly love, both about to be separated from their spouses, commiserated: "Face it, there's only one Alan Alda."

'TIS FOLLY TO BE SANE?

Every article written on phobias reminds us that most agoraphobes (afraid to go into the marketplace) are women. Now Karen DeCrow, an attorney who is former head of National Organization for Women, and psychoanalyst Robert Seidenberg, in a new book, out next month, *Women Who Marry Houses* (McGraw-Hill), say that they find females afraid to leave home not at all strange:

"The agoraphobic woman is actually abiding by the rules of the game. She has learned the historical lesson and like the air-traffic controllers she is going by the book, much to the consternation of all concerned. We perceive agoraphobia as a very personalized sit-in strike, a metaphor of bold definition. If woman's place is indeed in the home, she will be there—with a vengeance. If being dependent and living vicariously is woman's lot in life, who is more womanly and feminine than the agoraphobe? But alas, as everyone knows, there is method in conformity, sometimes more than in madness."

Convinced that agoraphobia is actually a paradigm for the historical intimidation and oppression of women, DeCrow and Seidenberg say: "We are critical of both behavior therapy and drugs as cures for agoraphobia. Only when society gives just value to the work women do at home and makes it easier for them to leave the home to do fully accepted and compensated work, will women no longer need to be agoraphobic."

MARCH MATTERS

This is the second annual Women's History Month . . . National Women's History Week runs from **March 6-12** *. . . there's even International Women's Day on March 8th. During March, in NYC, the Mayor's Commission on the Status of Women will coordinate school contests for posters, oral histories. March 12, NOW-NY will honor women's activist organizations, past and present. . . .In Washington, DC, March 6-12, the National Council of Negro Women's Mary McLeod Bethune Museum will celebrate Black Women's History Week; their kit, "Black Women in America: Contributors to Our Heritage," has twenty posters and materials for teaching black women's history; $38. Bethune Museum-Archives, Inc. 1318 Vermont Avenue NW, Washington DC 20005. . . .Catalyst, the NYC nonprofit organization that studies women's job lives, has a women's history annotated filmography available, for $2 listing movies, videotapes, audiotapes—over sixty titles with distributors' names, addresses. Catalyst, 14 East 60 St., NYC 10021; (212) 759-9700.* **March 10,** *high school junior girls in the Detroit area will convene for a day-long career-counseling session as the kick-off of "Strategies: The Career Conference for Women" for adult females, with speeches and seminars, March 11 and 12, at Detroit's Cobo Hall. Info: A Better Way, Inc., 5600 West Maple, Suite D-406, West Bloomfield, MI 48033; (313) 855-6000.* **March 23-26,** *Women Business Owners of New York, Inc. (Suite 514, 342 Madison Avenue, NYC 10173; 212/953-1728) sponsor their Fourth Women in Business Conference at the Sheraton Center Hotel, including speeches, seminars, an Entrepreneurial Women Awards Luncheon on March 24.* **March 23-27** *are the dates of the Sixth Annual Women's Jazz Festival, taking in big band jazz, local choirs, ragtime, singing and instrumental performers, winners of the Combo Competition. Women's Jazz Festival P.O. Box 22321, Kansas City MO 64113; (816) 361-1901.*

"LOVING HANDS AT HOME"—OR IN THE OFFICE

When a Vogue fashion editor, Anne Kampmann, was expecting a child last fall, twenty editors each hand-pieced or appliquéd a square to make a memorable keepsake quilt for the new baby; the organizer, fabrics editor Elisabeth Tretter, predicted quilts would be the next American handicrafts craze.

Now, quilting clubs are springing up everywhere. ***Quilter's Newsletter Magazine*** **(Box 394, Wheatridge, Colorado 80033) lists groups and women looking for groups;** ***Lady's Circle Patchwork Quilts*** **(quarterly, Lopez Publications, 23 West 26 St. NYC 10010) lists quilt shows around the country. Classes in quilting are burgeoning, sometimes in shops (Pat Yamin teaches at Made In America, 1234 Madison Avenue, in NYC); and there has even been a Quilters Convention in Texas.**

Great-grandma swapped news while stitching scraps into coverlets; in the electronics age, women find reassuring personal contacts and creative opportunities in the craft. One Connecticut group, who call themselves Ladies of the Evening (their teacher, Aloyse Yorko, is editor of ***Quilt,*** **a quarterly by Harris Publications, 79 Madison Avenue, NYC 10016), found it so hard to end their meetings they threatened to bring sleeping bags.**

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Over the years, many of America's most distinguished photographers and illustrators have contributed to VOGUE. You'll find work by Richard Avedon, Irving Penn, Art Kane and other camera greats; as well as illustrators Carl Erickson, Harriet Meserole, Edouardo Benito. Even the subjects are memorable personalities: Sophia Loren, Twiggy, Jane Fonda. And to set it all in the proper perspective, Grace Mirabella, Editor-in-Chief of VOGUE, has written a bright and timely introduction.

Even aside from this book's historical and artistic interest, its 24 striking and colorful covers are a godsend to the home decorator. Each hung by itself—or better yet, a grouping of more than one—provides a focus of color and interest that can bring any decor to life.

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TAXES

Name dropping. . . self-help guide

Using your "maiden" name at the IRS

BY JULIAN BLOCK

Today, married taxpayers who file jointly are often not identified as Mr. and Mrs. Husbandname. To lessen delay and confusion with the IRS, women who choose to use their "maiden" names for tax purposes should note the agency's most recent policies.

The Form 1040 instructions advise joint filers with different last names to separate the names with an "and." For example: "Robert Miller and Nadine Scott." So long as the first name matches the first Social Security number, it makes no difference whose name appears first.

Once a return is filed under different names, however, the names should appear in the same order on all returns filed subsequently. Switching the order of names or Social Security numbers will delay processing of your return and could cause the computer to mistakenly send delinquency notices. The IRS also recommends including a letter of explanation the first time you file a return in this fashion.

Social Security. A woman using her maiden name need not report her marriage to Social Security or obtain a new card. Marital status is relevant only when she becomes eligible to receive benefits, not when she is paying into the system. To assure that her employer properly reports her earnings, she should use her maiden name consistently throughout employment and not switch to her husband's name occasionally. Otherwise, her earnings would not be properly recorded and she'd risk not receiving all the Social Security benefits due her. When eligible, she is entitled to receive benefits as a dependent (if they should be higher than those on her own account) although she does not use her husband's name. The marriage certificate will provide the required proof of her eligibility for dependent-spouse benefits.

To avoid a mix-up in her records, a woman who marries and plans to use her married name at work should be sure to get a new Social Security card. Whenever you change the name you use in your employment, whether because of marriage, divorce, or other reasons, you should notify Social Security. To report a name change, all you have to do is ask any branch office of Social Security for a *Request for Change in Social Security Records* (Form OAAN-7003).

● As the annual filing chore approaches, here is a suggestion to Form 1040 do-it-yourselfers: Call your local IRS office, or use the order form inside the 1040 instruction booklet, to get a free copy of *Your Federal Income Tax* (or "Publication 17"), which guides you on a line-by-line untangling of federal tax forms. Before you file, consider especially this booklet's outlines of last year's tax-law changes. ▽

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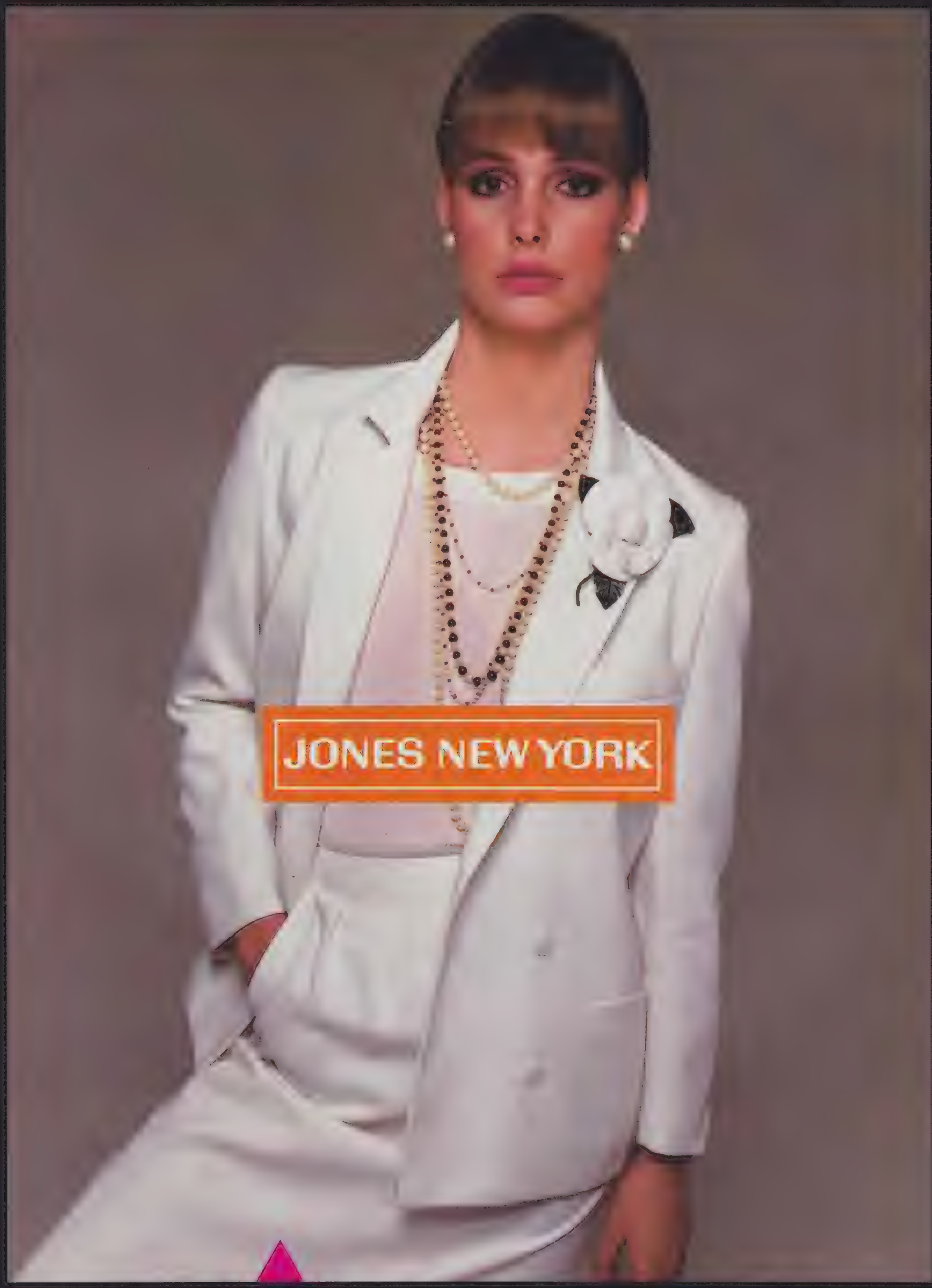

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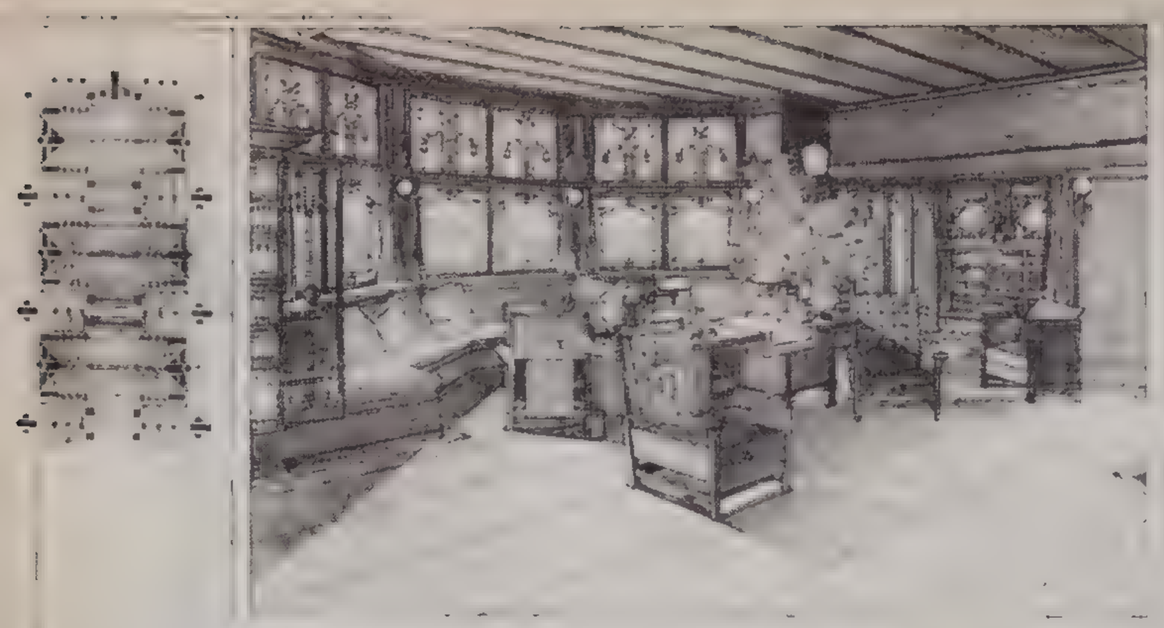


Frank Lloyd Wright drawings (Wasmuth, 1910) for B.H. Bradley house, 1900

Talking about... Treasures

Our expert answers your questions about collectibles

By Jeffrey Hogrefe

Here is a set of chairs I believe is by the Italian designer Gio Ponti; but, help!—they are not marked, and no one seems to know anything about Ponti or his work. Do you?
G.R. Washington, DC

A. Gio Ponti (1891–1979) is Italy's foremost modern designer—like Alvar Aalto in Finland or Marcel Breuer in Germany. And yet, because few people know anything about his work, prices for his designs remain relatively low. Those willing to hunt and research, reports New York dealer Alan Moss, may find a bargain here, as prices for Ponti's work are bound to climb.

Ponti was a genius, almost in the Renaissance sense: He founded the periodical *Domus* in 1928; and, for nearly fifty years, he was on the cutting edge of avant-garde functional design—as the influential design magazine's editor and as a universal designer and architect. From the interior of the ocean liner *Andrea Doria* to schools in Brazil, Ponti's designs spanned the range of the modern idiom—ceramics, light fixtures, modular furniture; he even designed bath fixtures and kitchen utensils.

One of a pair of magnificent Louis XV beechwood *fauteuils*, mid-eighteenth century

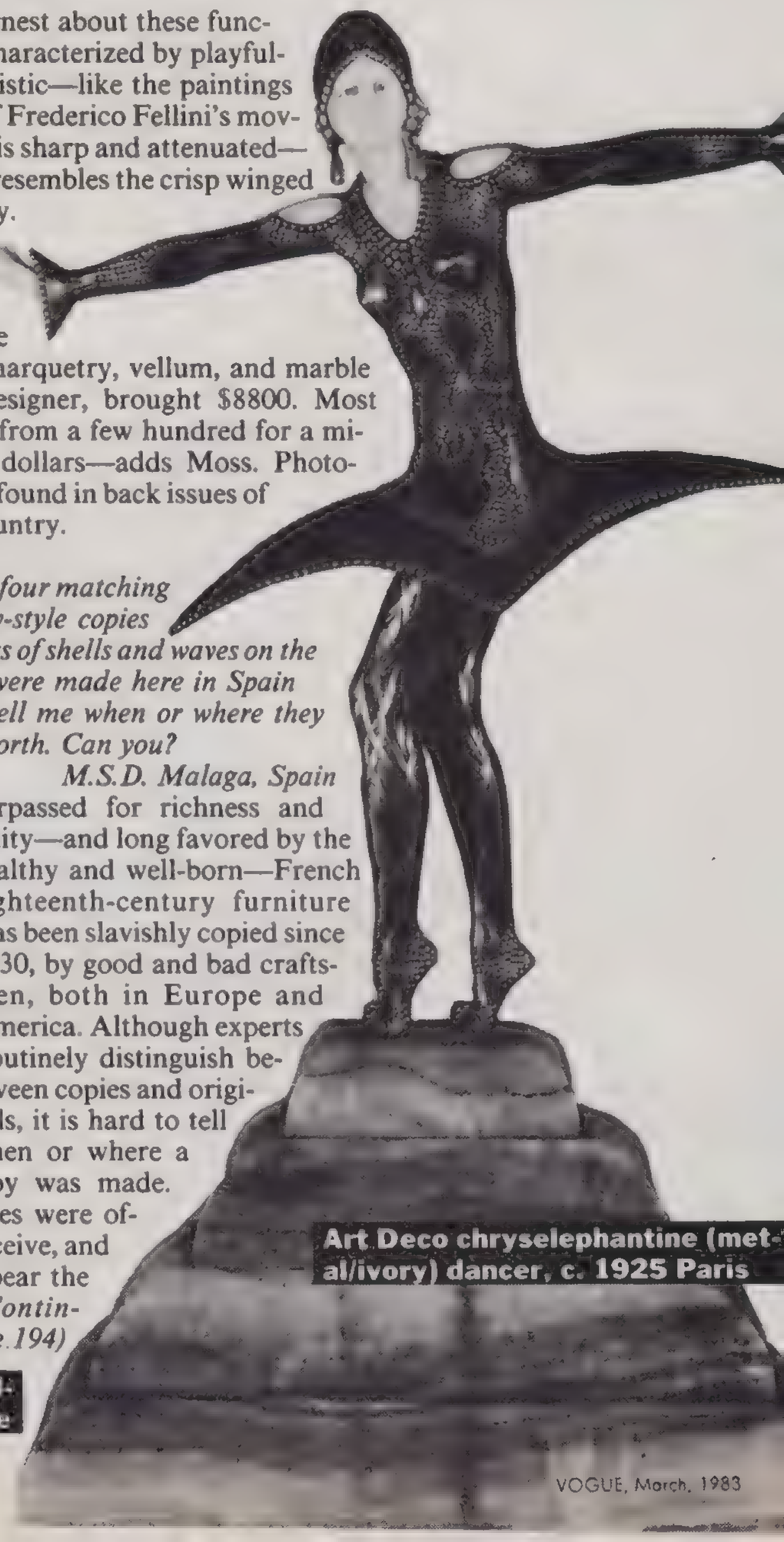
But there is nothing cold or earnest about these functional designs. The Ponti style is characterized by playfulness—at once classical and surrealistic—like the paintings of Giorgio de Chirico or the sets of Frederico Fellini's movies. His "wing" chair, for example, is sharp and attenuated—and when covered with black silk, resembles the crisp winged headdresses seen on nuns in Italy.

Unfortunately, most of Ponti's furnishings are unmarked and hard to identify, notes Moss, and prices tend to be erratic. At a recent auction a marquetry, vellum, and marble commode, attributed to the designer, brought $8800. Most pieces bring considerably less—from a few hundred for a minor piece to several thousand dollars—adds Moss. Photographs of Ponti's designs can be found in back issues of *Domus,* which is sold in this country.

Q. *I have a French-style sofa with four matching chairs—classic eighteenth-century-style copies with curved scroll legs and carvings of shells and waves on the backs and arms. I believe they were made here in Spain around 1900. But no one can tell me when or where they were made—or what they are worth. Can you?*
M.S.D. Malaga, Spain

A. Unsurpassed for richness and quality—and long favored by the wealthy and well-born—French eighteenth-century furniture has been slavishly copied since 1830, by good and bad craftsmen, both in Europe and America. Although experts routinely distinguish between copies and originals, it is hard to tell when or where a copy was made. Copies were often made to deceive, and many don't bear the mark of *(Continued on page 194)*

Marquetry, vellum, marble commode, 1925, by modern Italian design master Gio Ponti. Some bargains are still findable



Art Deco chryselephantine (metal/ivory) dancer, c. 1925 Paris

PHOTOGRAPHY: SCOTT SINGER

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TREASURES

(Continued from page 188)

the maker.

And there is a reason to know whether a piece of furniture is an original, says Peter Krueger, a specialist in French furniture at Christie's in New York City: originals may bring at least ten times as much money as copies. A five-piece sofa and chair suite—like yours—copied after 1870 in the Louis XV style, would bring about $2000 at auction and perhaps twice as much retail, says Krueger. The original Louis XV suite, on the other hand, made between 1723 and 1774, could bring $10,000-$30,000 at auction and up to $50,000 retail, he adds.

Fortunately, most copies are poor copies, and easy to spot. Originals tend to be well-proportioned, gracefully carved pieces; whereas copies are generally ill-proportioned and chunky—too perfect, too rigid. The overall rhythm—the cant of the legs—is off, says Krueger, you know something is wrong almost immediately.

For further viewing: The Wrightsman Rooms at the Metropolitan Museum in New York City has outstanding examples of eighteenth-century French furnishings; as do the Frick Collection in New York City and the Getty Museum in Malibu, California. (You must make a reservation at the Getty. Call 213-459-8402 to do so.)

Q. *I have a print of the plan for a Frank Lloyd Wright house—in brown ink on brown paper, and stamped "Wasmuth" on the corner. Could you tell me what it is worth, and where I might sell it?* *N.K. New York City*

A. Wright-mania—a world-wide obsession with the architect whose low, lean "prairie house" altered the course of modern architecture—has generated a market for practically anything associated with Frank Lloyd Wright. Books, prints, furniture, plans, leaded glass—even napkin doodles—now have some resale value.

Your print, for instance, is one of a set of a hundred turned out by the publishers Wasmuth in Berlin in 1910 and is worth between $100 and $850, depending on its condition, rarity and significance. (The most significant is the multi-colored print of Unity Temple in Oak Park, a suburb of Chicago.) Five years ago, a print from this series fetched from $5 to $300, according to Marilyn Hasbrouck, who runs the Prairie Avenue Bookshop (711 South Dearborn, Chicago, 60605), one of the leading architectural book specialists in the country.

Wright-mania is only a small corner of the growing field of architectural collecting. It accelerated in this country about five years ago and now has spread to London. In New York City, Spaced (165 West 72 Street), a gallery of architecture, has been open since 1975; Max Protech Gallery regularly shows architects' work; and now, other galleries are opening and expanding their offerings. The auction houses Sotheby's and Christie's also conduct special sales. The next one is at Christie's in London.

For further viewing: an exhibition of Wright furniture, prints, drawings, and other related items from the Metropolitan Museum's collection, opens April at the Château Dufresne Musée des arts Décoratifs in Montreal. Wright's furnishings and drawings can be purchased in Washington, D.C. at the Lunn Gallery (406 Seventh Street, N.W.) and in New York City at two new galleries devoted to this field: Hirschl and Adler Modern, and Modernism, both on Madison Avenue. For further reading: *Frank Lloyd Wright: His Life and His Architecture,* Robert C. Twombly (Wiley); *Frank Lloyd Wright: Three-Quarters of a Century of Drawings,* Alberto Izzo (Horizon Press).

Q. *Help me identify my unusual bronze and ivory statuette. It is fifteen inches high, and it depicts a Roaring Twenties dancer holding her skirt, with one of her legs kicked in the air. It's on a black marble base, inscribed with what appears to be the name Delacome.*

E.C.K. Ft. Lauderdale, Florida

A. Lavish and sensual, figurines of ivory combined with multi-colored metals—like yours—are called chryselephantines, after similar ancient Greek statuettes. During the 'twenties and 'thirties these Art Deco statuettes of popular performers and exotic subjects amused and delighted the "fast set." They were popular hostess gifts both in America and Europe. In one, Nijinsky and Rubinstein dance in *Scheherazade;* in another, Thais, an Egyptian courtesan in a popular French opera, swoons with fingertips outstretched and head downturned.

Now, these dazzling statuettes are once again popular—this time with collectors of Art Deco. Special auctions in New York are conducted; and prices have climbed to $35,000 for statuettes by two key artisans: Demêtre Chiparus, who worked in Paris; Ferdinand Preiss, who worked in Berlin. Even less special chryselephantines—like yours—can bring between $1500 and $2000, notes Jody Greene, a specialist in Art Deco at Christie's in New York City.

To decipher the inscription on the marble base, Ms. Greene suggests holding it next to a strong light and turning it slowly until you can see it. Very often, she notes, the name is hard to decipher. In your case, she suspects that the name *Delacome* is actually *Descomps,* a French sculptor who turned out statuettes of dancers.

For further reading: *Art Deco and Other Figures,* Bryan Catley; *Art Deco Sculpture: Chryselephantine Statuettes of the Twenties and Thirties,* Victor Arwas.

SPECIAL EVENTS

From 1890 to 1920, American posters touted everything from an evening at the theater to sarsaparilla, from a bicycle to war bonds; and collecting these colorful advertising and propaganda posters by leading artists was first a rage, and then, a mania. Eventually advertisements lost their novelty and naïveté, and collectors turned away.

For the past five or so years, posters have once again attracted collectors, and now the Metropolitan Museum of Art in NYC responds with a handsome exhibition of seventy-five posters and one billboard from the heyday of poster art. These include: Edward Penfield's elegantly restrained *Harper's Magazine* posters; James Montgomery Flagg's recruiting poster—a belle with a "come hither" look claims: "If I were a man, I'd join the Navy!"—Maxfield Parrish's luminous Edison Electric ads, and J.C. Leyendecker's famous Arrow shirt collar ad: innocent and reassuring, all-American.

March 15 through May 22 in the Erving and Joyce Wolf Gallery of the American Wing of the Metropolitan, 82nd and Fifth Avenue. ▽

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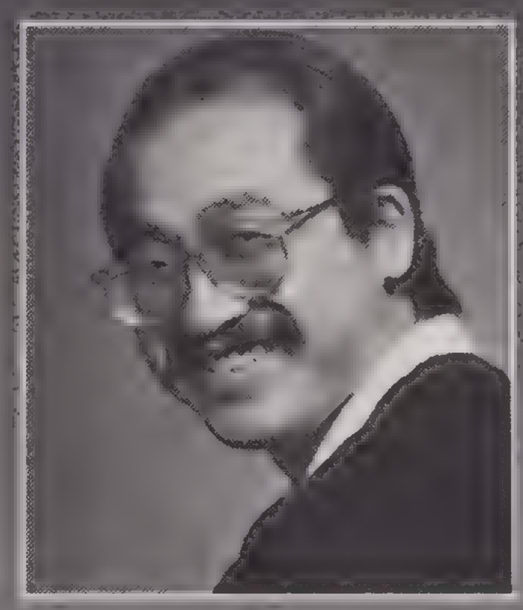

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Photo: Gérard Gentil Make up: Alberto Fava Hair: Christian.

GIDDING-JENNY JACOBSON'S JOSEPH MAGNIN NORDSTROM

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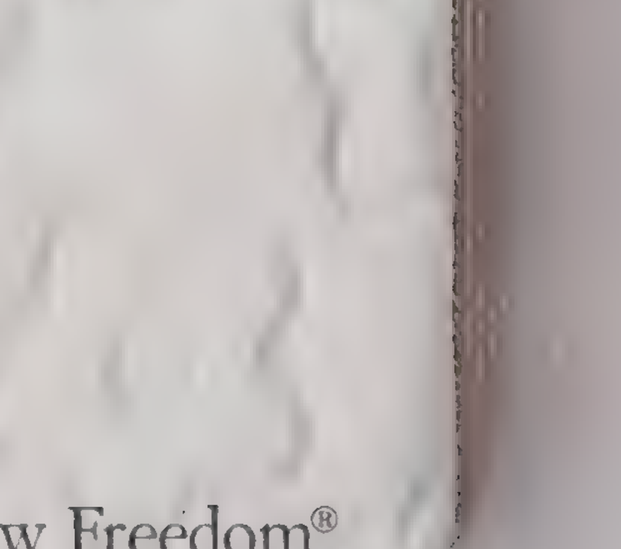

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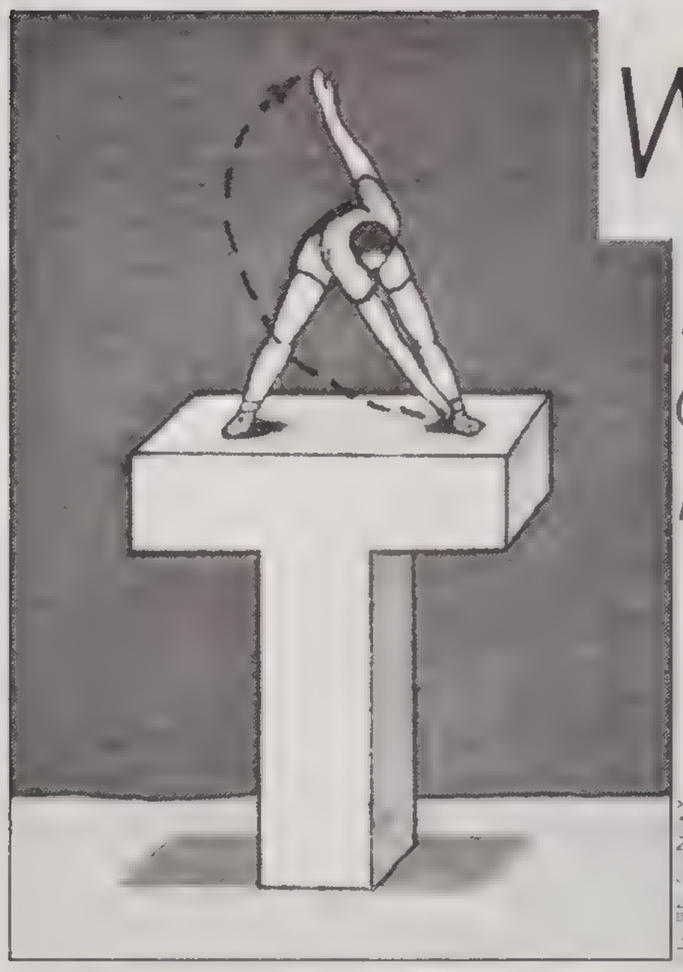

Evidence indicates life-style changes, not dieting, hold the most promise

This article has been adapted from "The Dieter's Dilemma: Eating Less and Weighing More" (Basic Books) by William Bennett, M.D., acting editor of "The Harvard Medical School Health Letter," and by Joel Gurin.

For people trying to lose weight, most nutrition experts now believe, the reducing diet has become obsolete and will be replaced, not by a pill or other laboratory product, but by rational and effective modifications of life style—which include a regular exercise program. Except in a very few cases, dieting has failed to achieve expected results. The typical dieting experience is a short-term weight loss, good for weeks or months, followed by a gradual return to the starting weight. In fact, after years of serious efforts to slenderize—as well as millions of dollars spent on fads and gimmicks—Americans of both sexes and all ages are, if anything, fatter than before. In general, national weight gain has occurred despite a *decline* in food intake—a decline so marked that some population groups appear to be risking nutritional deficiencies. (One example: young women, who take in too little calcium and iron.)

Why have diets failed? First, reducing diets are based on a weight-control theory that—if not inaccurate—is certainly incomplete. Second, we pay too much attention to food and fail to notice that a reduction in our physical-activity level is the real reason we put on weight.

Although people mistakenly believe fat people are big eaters, there is no evidence indicating that fat people who have achieved weight stability have abnormally large appetites. This point was made by psychologists Susan and Wayne Wooley (Ph.D.s), who direct a weight-control program at the University of Cincinnati College of Medicine. Several years ago, the Wooleys asked each of their clients to record every morsel of ingested food. The results were a revelation. "Either all of our patients were lying," Dr. Wayne Wooley summarized, "or they weren't eating very much." Granted, the women may have been underreporting; still, the Wooleys found this sort of result so consistently that it was difficult to disbelieve. Results like theirs are the rule rather than the exception. A score of studies, using various approaches, have shown that moderately fat people eat *normal* quantities of food, or even slightly less.

This fundamental discovery—that fat people are not usually big eaters—has undermined the psychological theory of eating, debunking the myth that fat people eat more than average to satisfy emotional needs, suppress inner conflicts, or protect themselves from sex. There is, on the one hand, good reason to think that dieters, whether fat or thin, begin to eat when they are suffering from stress—at the point where dieting becomes too much to handle in addition to other crises. Depression, for example, can make a dieter give up her diet (although severe depression can also make some people lose their appetites).

The *big-eater theory* has been the most popular explanation of the fact that some bodies but not others acquire surplus fat. Others include: *the lazy-body hypothesis,* which holds that normal eaters are fat because they are less active than the average person. The *sluggish-metabolism explanation* suggests that some people need less energy than normal to keep their bodily processes running. Even though they eat modestly, it's still too much; any excess is stored as fat. The empirical evidence is really not more conclusive for either of these alternatives than for the big-eater theory.

The crucial assumption shared by all three of these theories: that the amount of fat on a body is determined by accident. If appetite, activity, and metabolic needs *happen* to be "normal" (whatever "normal" is), then by a stroke of fortune, they balance out, and the body remains relatively thin. If one of these factors is out of line, however (or, if there is a hormonal imbalance), fat will accumulate.

"SETPOINT" IS THE WEIGHT AT WHICH YOU ARE COMFORTABLE

Another point of view—the *setpoint theory*—developed in the last decade, suggests that each of us has a natural tendency to acquire a certain quantity of fat. According to this theory: each of our bodies works actively to keep an exact amount of fat and resists most efforts to change it.

You can think of your own setpoint as the weight you maintain, give or take a few pounds, when you aren't thinking about it—or the weight you return to after an unsuccessful diet. Most people maintain a steady weight for long periods, although they may experience changes, often quite abrupt, with life-style shifts or as they get older.

Setpoint, according to some experts, appears to be deter- *(Continued on page 214)*

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HAIR NOW

a new start...

Coping with "transition" hair: growing out style, color, perms... plus spring changes, looks

Growing out hair—length, layers, bangs, or a perm—is frustrating. To see it through, patience and these tips adapted from hair pros John and Suzanne Chadwick's new book, *The Chadwick System: Discovering the Perfect Hairstyle for You* (Simon and Schuster).

Length While growing out hair, you still need regular trims to keep it tidy. Typical mistake: going to a hairdresser for a trim, ending up with a major haircut—and a major setback. Poor communication is to blame. Let your stylist know that, at this point, you only want an interim look. ● To make hair appear longer, lift its shorter sides; secure with barrettes, combs. ● A permanent increases hair's volume, creates the look, of more hair.

Layers All the above tips help here, especially a perm—it not only increases hair's volume, it also hides uneven layers. ● Hot curlers rolled to about an inch from scalp "lift" hair even more. ● To hold hair off face, experiment with setting gels and lotions, barrettes.

Bangs To give bangs lift . . . ● Set them on a large hot roller; hold in place with fingers for a few seconds only. ● Twist bangs into a single section with some side hair; secure with a comb, barrette.

Perms Two reasons to grow out a perm: you want straight hair again; or your perm was improperly done. If hair is in good condition, your stylist may be able to "reverse" it. ● Hot rollers or spot perming perks up a perm that's growing out. ● Frequent trims help, too.

Haircolor If hair's in good condition and you want your natural color back, consider "reverse weaving": semi-permanent or permanent haircolor matching your natural shade is applied over colored hair to make the growing-out sections less obvious. ● Consider layering or cutting hair.

Control
in a season when that's key for hair, one way to handle a longer length— just about the most length, most volume you'll tend to see right now—is a style swept off the face, kept clean and simple in line . . . a style created by Kerry Warn for Kelly Emberg, right . . . a style that works beautifully with a bare neckline, a bare little top for spring (another look on page 365).

WHAT YOU SEE ON THIS PAGE: THE LOOK OF HAIR—THE CHANGES—FOR SPRING '83 . . . HAIRSTYLES THAT DIFFER IN MOOD, TEXTURE, LENGTH BUT SHARE A VERY KEY FEELING OF CONTROL. THEY'RE THE HAIR LOOKS YOU'LL SEE THROUGHOUT THIS ISSUE, THE HAIR THAT "WORKS" WITH FASHION NOW.

(MORE ON THE LOOK OF SPRING: THE NEWS IN HAIRCOLOR, PAGE 406.)

One of the best looks around: Christiaan's terrific straight "square" bob, right, on Bonnie Berman—a chin-length cut, graduated "inside" with layers for a bit of volume. It's held in place—lifted—with a little setting lotion or gel and swept off the face for the clean control that's so important this spring . . . that works so well with the clothes you'll be seeing (the look here, also on page 354.)

Coming on strong *a look that's straightforward, very unexpected: the surprise of a sleek head with a tousled bang for a touch of "boyishness": the appeal behind Rick Gillette's styling of Lauren Helm's hair, left—deep bangs, and the remaining hair caught in a braid and pinned close to the head . . . a good choice with fashion this daring (page 351).*

New take on a French twist, from Rick Gillette for Renée Simonsen—long hair twisted and pinned up in the back; crown, bangs tousled for a boyish bit of charm—a perfect way to lift a dramatic look: here with this year's strongest accessory—steel links (page 350).

for black women who relax/perm **their hair, special conditioning needs: "If you relax your hair, use a product with a built-in conditioner," says Chicago beauty/fashion consultant Angela de Joseph. "Follow each shampoo with a conditioner containing hydrolized animal protein (look for it on the label). Permed hair needs to be revived after each shampoo. Look for a moisturizing *gel* formula; most cream moisturizers tend to be a little heavy and weigh down hair."**

Photos, clockwise from top: KING, ARTHUR ELGORT, BERT STERN
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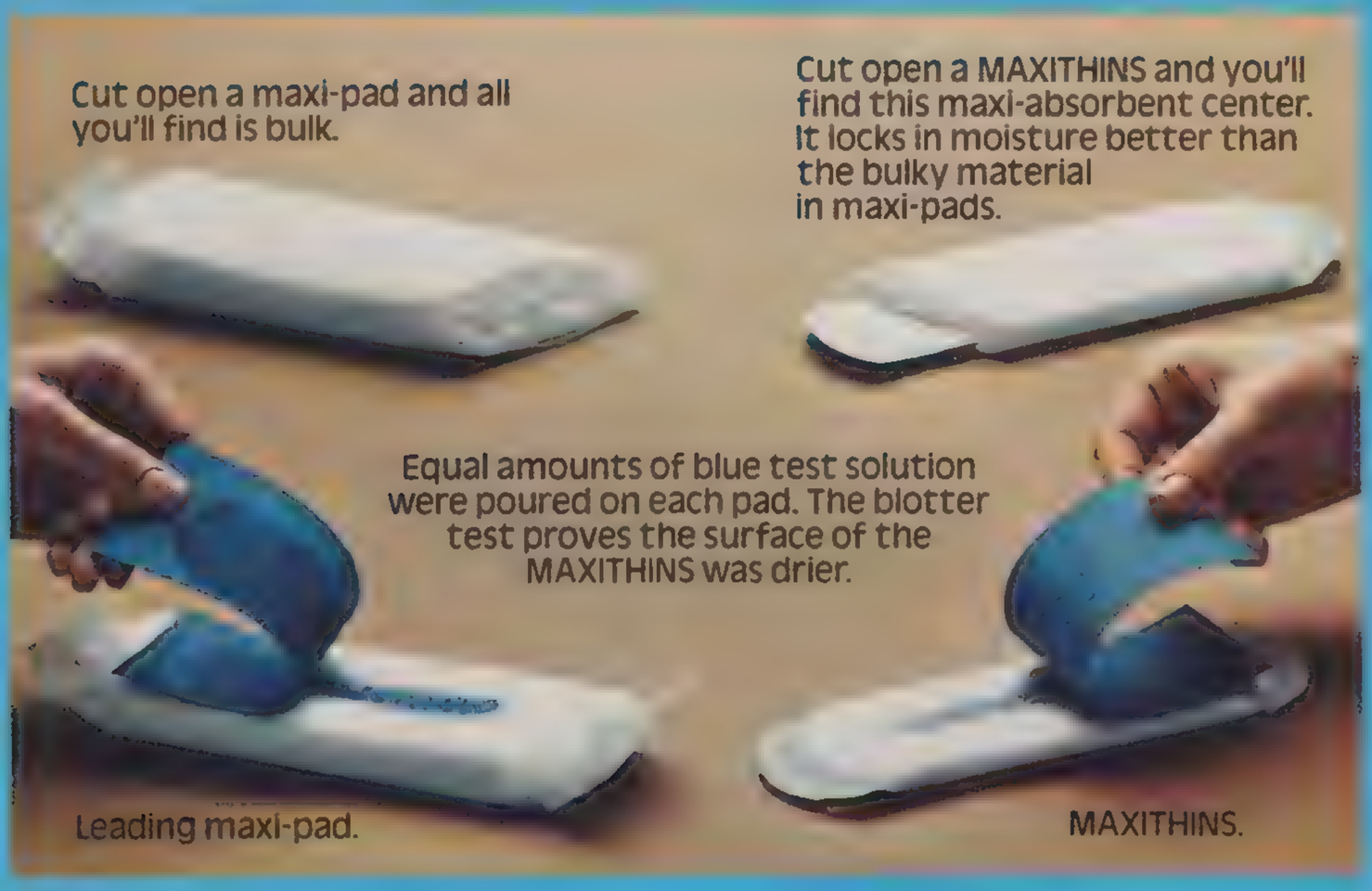

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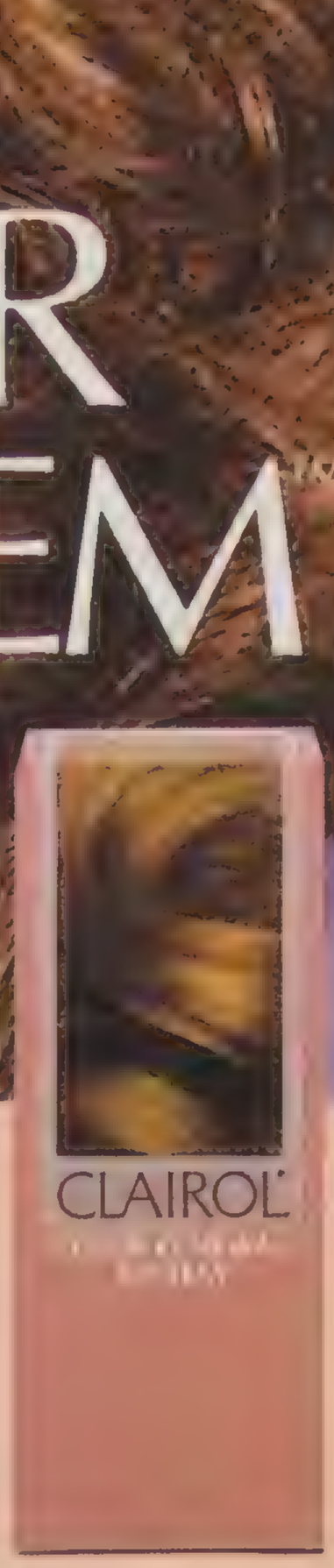

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DIET NOW

(Continued from page 205)

mined by the brain and the hypothalamus. How the "setpoint" mechanism works is still a mystery. Scientists theorize that setpoint responds, in part, to chemical signals from cells that store fat, that report how much fat each cell contains. More than one signaling system is probably involved; quite a few substances and hormones have been implicated.

When you diet to a weight significantly below your setpoint, the conscious "you," fights your unconscious desire for fat. Hunger is the first weapon that the setpoint uses to fight back. The woman who feels constantly famished after two weeks on a strict diet is experiencing an internal pressure not just to eat *one* meal, but to regain *all* (or most) of her lost pounds. She may think she looks fat, but to her internal monitor she now appears underweight.

If hunger is successfully resisted, the setpoint brings in yet heavier artillery. Now, the metabolic rate—the energy spent to keep the body running—begins to fall. The setpoint reacts to stringent and persistent dieting as though famine has set in; it produces this metabolic shift as a way of conserving the calories that remain (stored as fat). Thus, a diet that starts out working well becomes less effective.

Derek Miller of London's Queen Elizabeth College, has shown that *long-term dieters can become metabolically adapted to their diets and simply stop losing weight.* He and Sally Parsonage of England's Slimming Advisory Services joined forces to find a group of women who claimed they could no longer lose weight by dieting. After three weeks, nineteen of the twenty-nine women had lost some weight; apparently they had previously been eating more than they realized. Nine other women remained at the same weight: one actually gained a few pounds. The non-losers had been dieting longer than the other women in the group and had the lowest metabolic rates. One conclusion: the body's adaptation to *chronic* dieting may not only slow the rate of weight loss, it may also prepare the body for a rebound when normal eating is resumed.

The Wooleys have proposed that recurrent dieting could make dieters gain weight *more easily* after dieting than when they first began. The reason: the lowered metabolic rate makes normal food intake more fattening than it was before dieting began. Second, the body may have a memory of past diets and raise its setpoint in anticipation of future "famines."

In any case, the steady hunger that comes from dieting can make normal eating all but impossible. Binge eating is a typical response to the kind of hunger that chronic dieting produces; it is a largely involuntary attempt to get back to one's comfortable setpoint. People who go to the Dietary Rehabilitation Clinic at Duke University are among the most dedicated dieters; yet half of them, according to a recent survey, go on a food binge at least once a week. The stuff-and-starve cycles of bulimia are another version of the same pattern.

Setpoints do not discriminate against fat people. Very thin people may want to *gain* weight. Yet, even heroic overeating can lead nowhere. In part, the setpoint mechanism reverses its tricks of lowering the metabolic rate. By stoking the metabolic fires, it begins burning the extra calories.

Dieting or overeating can move fat stores away from their *(Continued on page 220)*

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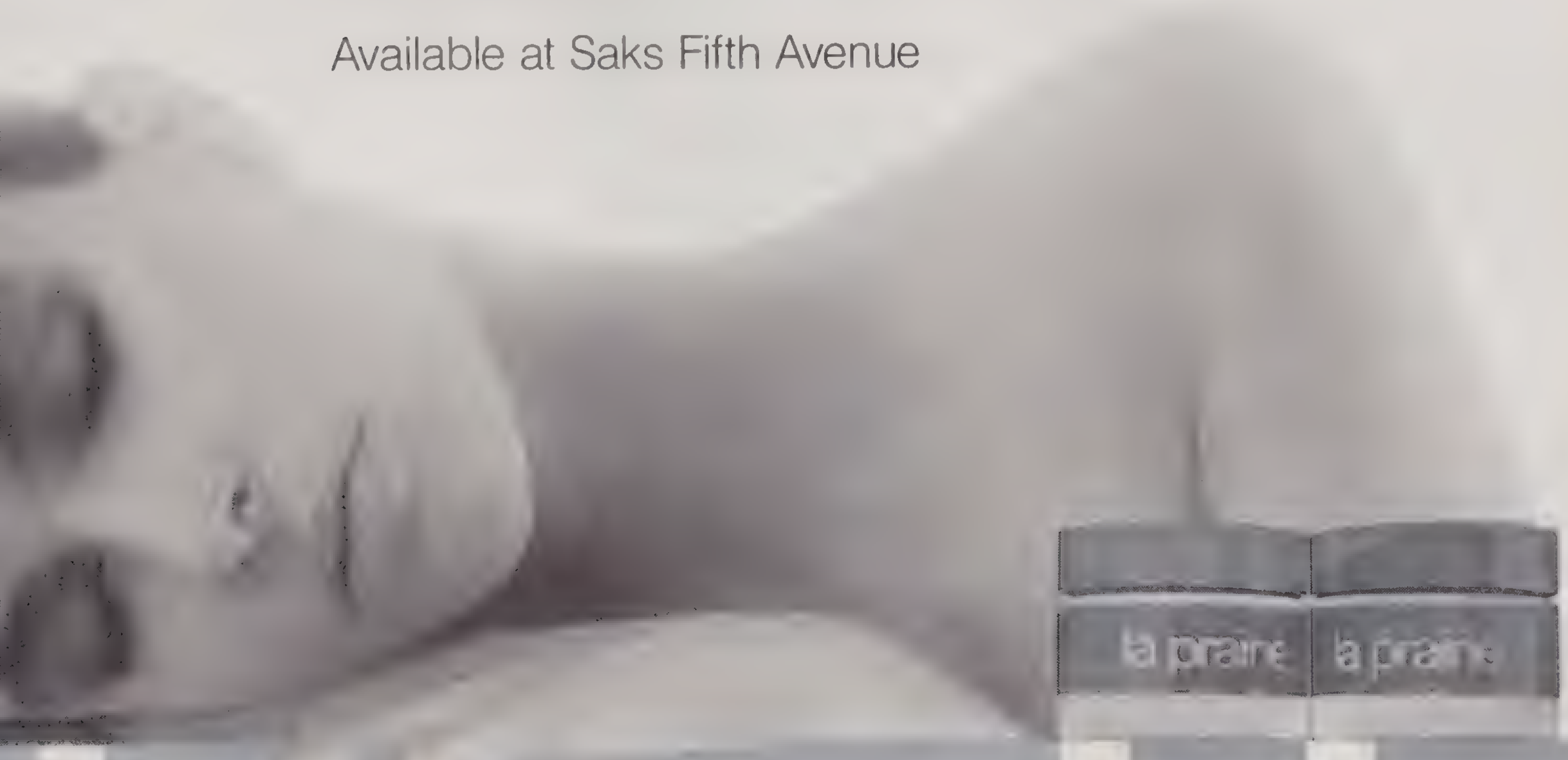

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shape

Cross-country salon roundup…at-home perm for volume… the message of hair

Short-hair looks: the shape of long hair made short, *above* by Rick Gillette—"achieved by twisting hair down from the crown to the lowest, neatest chignon." Short-hair ease, *left*, spiky, full on top, close around face and neck. "I snipped Vs into top sections for maximum volume," says David Daines, Daines Salon NYC.

WHERE TO GO NOW: The briefest sun exposure can damage hair, skin, especially in Honolulu. Connie Gayle Beauty Centre specializes in protection, repair. . . . Dampness can defy any hair shape in Seattle. One rescue: Salon Cardeau's low-maintenance cuts withstand humidity beautifully. . . . For sleek styling with line and volume, Clay Ellison Studio in Houston. . . . New Orleans' John Jay offers a consultation to discuss best eyebrow shape and hair-color before cutting hair. Experts at the Hair Care Center in Birmingham, Alabama, hold classes to educate clients on hair care, skin care. . . . Fiorio at the Elmwood in Toronto is a hair salon within a spa. Clients can stop in for a wash-and-wear haircut, take an exercise class, massage, more.

cross-country salons: new trends . . .

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Hair messages

Hair's style—especially its length—sends signals about personality. "At one time, long hair was associated with power," says clinical psychologist and sex therapist Judith Kuriansky, who spoke at a Clairol seminar. "Leisured women had long hair; servile women kept theirs short.

"Many men see long hair as sexy. On a primal level, a long mane is linked with freedom, lack of inhibitions. And, advertising confirms that stereotype," believes Dr. Kuriansky. "When long hair is seen as carefree, youthful, short, more 'styled' hair can take a serious, older tone. This may explain why older women make a change from long hair to a short, formal style." Another, more practical reason: very long hair can be aging. "And, some women experience thinning hair as they age; a shorter style can give the illusion of fullness."

Top photo: Earrings, Stephen Allendorf at Artwear, NYC. Makeup, Rick Gillette

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Electrolysis: for you?

BY SHARI MILLER

Electrolysis, the only permanent solution to unwanted hair, can be a disappointing experience. One reason: few women understand how it works or that repeated treatments are necessary for its success. Another: in unskilled hands, it can be unnecessarily painful and never-ending. Even so, women who have had success with it will tell you electrolysis is worth the time, discomfort, and expense involved.

Dermatologists agree that electrolysis can work. It is important, first, to be sure that no medical problem is causing excess hair growth.

WHAT'S INVOLVED What separates electrolysis from other methods of hair removal is that, when done correctly, there should be no hair regrowth. The treatment consists of inserting a fine needle into the hair follicle, then turning on a momentary burst of electric current to destroy the growing portion of the hair. The hair is then removed with a tweezer—the "root" has been destroyed, no tugging should be felt.

The most important factor in successful electrolysis is the electrologist, whose skill is involved in "locating the follicle opening, deciding the proper amount of current to use and how long to use it," says Norman Orentreich, M.D., clinical associate professor, dermatology, New York University School of Medicine. "Misjudgment in any one of these variables can result in destroying skin cells along with—or instead of —hair, causing skin irritation, injection, even permanent scars.

"Even when treatment is properly done, however, discomfort will vary, depending on skin sensitivity and pain threshold. In cases of extreme sensitivity, a dermatologist may suggest an injection of a local anesthetic right before treatment." While electrolysis is most commonly done on small facial areas—chin, upper lip, cheeks—it can also be used on larger body areas—legs, arms, between or on the breasts.

TREATMENT TIME One of the acknowledged drawbacks of electrolysis is that it takes at least several sessions to be effective. "Hair grows in cycles. At any time, only a certain percentage of the hairs in a given spot are in their growing phase and visible to the eye," explains electrologist Lucy Peters. "While the number of treatments—and the length of each session—depends on hair quantity and quality, a good electrologist should be able, during your first consultation, to give you an idea of the time and money involved."

WHICH NEEDLE? Another factor that some electrologists feel affects treatment success and duration is the use of the standard straight needle or the insulated bulbous (IB) probe. The former gives off current along its entire shaft, the latter, only at its tip. This, IB proponents claim, ensures that the probe directs current only to the germinative base of the hair, minimizing chances of accidental skin damage.

Albert M. Kligman, M.D., professor of dermatology, University of Pennsylvania School of Medicine, conducted a study of electrolysis with Lucy Peters, and found that "the flexibility of the IB probe makes it possible to thread it down to the base of very curved follicles and treat ingrown hairs without unnecessary skin damage."

Not all electrologists are as enthusiastic. "The insulated probe may not destroy a hair's entire germinative area. Many electrologists use both needle and probe, tailoring use to hairs being treated," says Fino Gior, president, International Guild of Professional Electrologists.

Some redness occurs after either treatment, which disappears in half an hour or so. No makeup, harsh soaps, or abrasives should be used until the next day; treat any puffiness with warm compresses.

FINDING AN ELECTROLOGIST While some states require licensing for electrologists, many—including New York and California—do not. Often, a dermatologist can recommend an experienced electrologist, as can a person who has had satisfactory treatment. The International Guild of Professional Electrologists, which requires professional training and the use of approved equipment, can provide names of members in your area. (Send them a stamped, self-addressed envelope at Medical Center, 15 Bond Street, Great Neck NY 11021.)

"AT-HOME" ELECTROLYSIS The FDA has seized electronic tweezer-type hair removal machines because "the claim that . . . high frequency tweezers provide a permanent result is false." As for at-home needle-type machines, FDA officials and dermatologists note they are subject to the same requirements for skill and repeated treatments as are professional devices, and their single needle and single electric setting cannot be adjusted for different hair shapes and sizes.

THE COST of professional electrolysis treatments varies from $7 to $30 for a fifteen-minute session. The Internal Revenue Service has recently ruled that electrolysis performed by a licensed practitioner is a tax-deductible medical expense, a fact that may lead to licensing requirements in more states. ▽

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DIET NOW

(Continued from page 214)

customary setpoint, usually with effort. *But by themselves, changed eating habits probably do not produce lasting changes.*

Can anything lower the setpoint? The answer to that is yes—within limits. Although heredity plays a major role in determining whether you're fat or thin, changes in life style make a real difference. It is difficult to say exactly how much influence genes have, but several studies suggest that fatness is about 75 percent inherited. The fat-cell theory of the early '70s—the fear of overfeeding infants—has largely been disproved. The number of fat cells a baby acquires in its first year does not foretell its future, and early feeding patterns probably have little influence. However, for a variety of reasons, it seems nutritionally wise for mothers to breast feed any full-term infant for as long as possible, and to follow the baby's own schedule rather than imposing one. Nursing may also help the mother to regain her own figure; the fat stores acquired during pregnancy (as a result of a temporary shift in setpoint) are eventually used for milk production.

After infancy, several factors seem capable of altering the setpoint. Some of them are probably built-in, such as the hormonal changes of adolescence (as well as pregnancy) that cause some females to gain fatty tissue. Certain drugs also have an influence. The most common one, nicotine may *lower* the setpoint—but not much, and at a considerable risk to life and health. Prescription diet pills, so-called appetite suppressants, lower the setpoint, but only if taken cautiously. When the drug is stopped, weight rebounds to its old level.

There are two safe methods of altering setpoint without dieting that hold promise for long-term, effective weight control.

The first approach is to lower the amount of fat consumed in the diet. This may seem contradictory because fat is very high in calories . . . and cutting out fried foods, desserts, and similar treats might seem like a sneaky way of dieting. The theory, however, according to the proponents of setpoint is that *the brain may be able to detect the presence of fat in the diet and respond by raising its setpoint.* Diets that are *lower* in fat than the current American norm may enable people to "turn down" their own setpoints. The goal: moderate portions, stressing complex carbohydrates, adequate protein and, for women, calcium and iron.

The second, and probably more important, way to lower setpoint is to increase levels of physical activity. As early as the 1950s, Jean Mayer, Ph.D., D.Sc., formerly at Harvard's School of Public Health and now president of Tufts University, and his colleagues studied the connection between exercise and fatness. At very low levels of activity, they found people tend to be fat. Slightly more active individuals weigh less (and may eat less). With increasing levels of exertion, fat stores are reduced, though appetite increases to compensate for the energy expended.

The exercise that most favors weight control is aerobics—and it need not be extreme to produce results. Aerobics should be done at least four days a week for half an hour.

How to measure "progress"? Not on a scale, say experts, because muscle will appear as fat melts away. The *fit of clothing* is a much better indication: a tight waistband may become loose though the scale registers no change. ▽

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Glasses: the "hot" accessory ...contacts news: bifocals... update on eyelash dyeing

The big news in eyewear this season: their shapes—everything from big, angular frames to the contoured sunglasses *above* (The Wrap by Michelle Lamy for 10/10 Optics) . . . Yves Saint Laurent's contoured black frame . . . the new aviator from Bausch & Lomb (Wings). And textures—leather, reptile, wood, matte—like Corning Optics' sporty angular matte sunglasses called Wildebeest. Frames have a new thinness, lightness; colors are "accents"—bright, off-beat, bold. Other frames to look for (and most sunglasses can be converted to your prescription): aluminum—the lightest—from Alpina; Colors in Optics' modified cat shape (Feline) or architectural Marquis; Tura's rimless, faceted glasses . . . Cosmetically tinted lenses in gradated rose, mauve give face, eyes a color "lift" with or without the boost of makeup (Ruth Domber at 10/10 Optics, NYC, will do any color you like) . . . Still big: the 'fifties-revival frame: try Wayfarer from Ray Ban, and traditional "tortoiseshell" frames like Polo by Ralph Lauren.

Now, bifocal contacts . . . Two bifocal soft contact lenses—by Ciba Vision Care and Bausch & Lomb—are FDA-approved. Who can wear them? Almost anyone who wears bifocal glasses or the more current monovision contacts that correct one eye for distance, the other for near. "Eventually, everyone needs glasses for close vision—usually after forty," says Peter Laino, M.D., associate professor of ophthalmology, NY Hospital-Cornell Medical Center. "However, prescribing contact lenses for a nearsighted forty-year-old may actually precipitate the need for bifocal correction. The reverse is true for farsighted forty-year-olds—the need for bifocals may be eliminated by wearing contacts."... Care: CooperVision's Clērz drops clean, lubricate while lens is in the eye.

Because of the high incidence of eye injury during racquet sports, players should always wear specific safety eyewear—(with or without corrective lenses) like industrial-quality safety glasses with plastic lenses or wraparound sports eye guards.

Makeup

What's news: color and line lids with a new waterproof cream eyeshadow—in a tube, applied with a brush (from Cover Girl) . . . For a protective eye oil that's gentler than most, light enough to be worn over makeup: Huile aux Fleurs from Aida Grey . . . Three-in-one shadow kits from Maybelline to contour, color, highlight . . . One of the best eye pencils—from Christian Dior's Les Phéniciens collection—slim, soft, holds its point.

Latest word on eyelash dyeing According to the FDA, dyeing lashes *permanently* usually involves chemicals that are not permitted for use around the eyes; and, it is not easy for the agency to know or regulate the ingredients in dyes used in salons. Recently, it came to the FDA's attention that some salons were using illegal coal-tar dyes, which are dangerous if they get in the eye. Doctors generally agree that the risks—such as eye irritation, blurred vision—outweigh the esthetic benefits of eyelash dyeing; but if you still want it done, check the dye with your ophthalmologist or dermatologist first.

Details, last pages. Top photo: MICHEL COMTE. Small photo: BETH BAPTISTE

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Is your banker running out of money?

The coming financial crisis—is it real

BY SUSAN LEE

For over a year now, headlines from the world financial community have been less than comforting. Most ominously, banks are shaking and quaking and, it seems, for good reason. There have been mishaps among their members: big crashes like Italy's Banco Ambrosiano along with little thuds like Oklahoma's Penn Square. And mishaps with their large debtors: Canadian banks shiver over Dome Petroleum, German banks get the jitters over AEG Telefunken, and American banks tremble at the mention of International Harvester.

Now, these could probably be waved away as normal disturbances if it weren't for one really nervous-making fact: Whole countries seem to be going bankrupt. Banks all over the world are presiding over foreign loans which are—politely put—sour. These loans aren't to dinky sovereign states either. They are to the likes of Poland, Argentina, Mexico, Rumania, and Brazil—to mention a few.

Then, too, as if the facts themselves weren't grim enough, there's been endless talk of doom from respected experts. International bureaucrats and financial consultants loom up before TV cameras. They speak of a world crisis—you can almost hear their gold Rolexes marking the time left before collapse.

Are things really that bad? Should the prudent close their bank accounts, buy gold bars, stock up on canned chili, and wait for the coming disaster?

Mercifully, the short answer is no, probably not. Although the bad news will stay with us a while, the tiding will not become terminal.

One shouldn't downplay, however, the possibilities for serious mischief. The turmoil is real enough. On the one side are the debtor nations. They have big debts—maybe half a trillion altogether and in the tens of billions individually. They are reeling from a year-long world recession. They want their loans rolled over on easier terms—the pay-back interval stretched out and the payments reduced. The banks, on the other hand, want their money sooner rather than later and the payments larger rather than smaller. Observers and players alike fear that one maverick, debtor or creditor, could collapse the whole system by refusing to play along.

According to this doom scenario, all it takes is one formal bankruptcy declared by either a strapped country or an impatient bank. This would force all of the countries' creditors into "recognizing" the loss on their balance sheets, hence depressing their earnings and alarming their depositors and other customers. It is feared that such an alarm could cause a run on the banks and a widespread liquidity crisis akin to the Great Depression of 1929.

Actually, the doom scenario is plausible up to the damning event: a bank panic. Countries have, in the past, repudiated their debts. And there have been sudden contractions in the credit markets. But governments and institutions learned a few things from the bank panic that ushered in the Great Depression, a few things which make a replay unlikely.

First, we have the Federal Deposit Insurance Corporation. That's the agency, established during the Depression, that insures each and every bank deposit up to $100,000. If depositors know that the FDIC will refund immediately all those deposits, even if the deposits are in a bank that goes bankrupt, they have no cause to line up at any bank door to demand their money. In fact, since Federal Deposit Insurance was created, bank failures have not led to bank panics.

Second, we have the Federal Reserve Bank to backstop banking failures. The Fed can act to either inject liquidity (money) into the system or to shore up any specific bank or banks having problems. The Fed has done so many times, of course; the most recent notable case was the rescue of the First Pennsy.

Third, we have several international institutions to assume, on an international basis, the role the Fed plays on a domestic basis. For example, the International Monetary Fund is the largest and best-known source of credit, and the Bank for International Settlements is a central bankers' bank. These institutions can simply lend money to any country unable to handle its debts. This, however, could keep the money flowing around in the same old circle of worse money chasing after bad; but at least the money would still be flowing.

Fourth. The Securities and Exchange Commission has recently acted to require the big bank holding companies to disclose publicly the amount of loans they have outstanding to nations experiencing financial troubles. Bankers aren't at all pleased about this, of course; nobody in his right mind enjoys a public display of his follies. Nonetheless, most observers feel that such disclosure will prevent random rumors from turning a dicey situation into a disastrous one.

Knowledgeable critics of the backstopping available to banks from institutions like the Fed and the IMF argue that it is this very practice that created the present problem. After all, the certainty that bad banking will be bailed out doesn't exactly foster caution or conservatism among banks. In fact, these critics point out that banks are chiefly responsible for the explosion of credit over the past decade as they cheerfully lent to all comers, particularly to high-risk Communist nations and less developed countries. (Between 1973 and 1981, LDC debt increased from just under $100 billion to over $400 billion; Communist country debt grew from under $10 billion to around $80 billion.)

Yet however sound these arguments against providing bailouts are, they aren't likely to be heeded in an atmosphere of serious shakes and quakes. No need to worry, then, that a sudden attack of responsibility or sober-mindedness would stall a rescue effort.

So what's in store for the world's financial system? As Arthur Levitt, Jr., chairperson of the American Stock Exchange, dryly observes: "While I don't see a worldwide financial collapse, neither do I see a picnic catered by The Four Seasons." Expect, then, that turbulence and talk of Armageddon will continue, but know that's all it is—some turbulence and some talk. Not exactly harmless, but not 1929 either. Not by a long shot. ▽

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Money

Hot stocks...why you may need a financial planner... collection protection

By Lisa Gubernick

BONANZA AT YOUR BANK?

Now that commercial banks and savings banks can offer money-market-fund interest rates, where should you keep your money—with your money-fund broker or your banker? The major difference between the two is federal insurance—banks have it, money-market funds do not. Does that matter? If insurance helps you to sleep nights, yes—but keep in mind that the chances of a money-market fund's losing money are nearly nil.

The $2500 minimum required for a money-market bank account could decide where your money belongs for you: if your balance dips below that mark, your interest drops to 5¼ percent. Two types of money-market accounts are available: one restricting depositors to three checks a month, plus three transfers of funds to other accounts; and an unlimited checking account that carries a fee, or yields a lower interest rate.

Money-market expert William E. Donoghue is ambivalent about these new investments. "If your money is in a standard passbook account because you've been concerned about security, this is the time to get out," he says. He also believes that these new accounts are superior to certificates of deposit because there is no penalty for early withdrawal. Donoghue, however, is not urging investors already in money-market funds to pull out. "I predict that rates for these new accounts will drop, and banks will begin to levy service charges to pay for insurance investors didn't need in the first place," he says. For a free special report on the money-market deposit accounts write to Donoghue, Box 411, Holliston MA 01746.

ARMing FOR A HOUSE-HUNT

In today's market, home-buyers can choose from two basic types of financing: fixed-rate mortgages or adjustable-rate mortgages, called ARMs. Unlike traditional fixed-rate mortgages, whose interest rate is set for the life of the loan, ARM rates can go up or down as infrequently as every five years or as often as every six months—the more frequent the adjustment, the lower the initial interest rate. Fixed-rate mortgages are less readily available and almost always carry higher interest rates than ARMs. Which is better? Experts generally agree that fixed-rate mortgages come out ahead—if their interest is no more than 1 percent higher than the initial rate of an ARM. Beyond that, "home-buyers must choose whether they want to pay a stiff price for security, or take the chance that interest rates will remain stable or go down," says Len Druger, vice president of Citibank.

ARMs come in a variety of forms. "Unconstrained" ARMs have no limit on how high their rates can climb—a risk that has led consumer experts to peg them "ARM and leg" loans. "Balanced" ARMs, far safer, carry ceilings for each adjustment. These adjustments are tied to a variety of indices including Treasury bills and the Federal Home Loan Bank Board's average rate.

"If you get an adjustable-rate mortgage, make your lender take you through its ten-year chart," says Frank Coffee, author of *Everything You Need to Know About Creative Home Financing* (Simon and Schuster). The FHLBB, he says, is the most stable index, whereas the cost-of-funds tends to go nowhere but up."

PROTECTING YOUR COLLECTION—WHAT INSURANCE DO YOU NEED?

The first step towards protecting any art, antiques, or jewelry collection is documenting its value. Insurance companies generally require an appraisal—by a professional certified by the National Society of Appraisers or by a recognized expert in the field—before they will provide the needed coverage. "An assessment also guarantees collectors that they haven't underestimated the value of what they own," notes John Murphy of Marsh & McLennan, a New York-based insurance brokerage. Most homeowner's policies provide very limited coverage for losses of fine art, so Murphy recommends purchasing a separate "schedule"—a policy that lists and insures each item individually—for your collection. Premiums average 20 cents per $100 in value.

Unlike scheduled insurance, standard policies are fraught with provisions that can shrink the reimbursement you'd receive if a piece were lost or damaged. Most contain depreciation clauses—meaning that companies assume that a work of art, like a car, is worth less the longer you own it. Moreover, few protect your work from one of the most frequent perils: "mysterious disappearance"—there's no evidence of theft and you may not be sure when the piece vanished, but it's definitely gone. Scheduled policies cover mysterious losses with an "all-risks" clause. But even these policies can leave you underinsured if your collection isn't appraised regularly. Murphy recommends an appraisal every three to five years: "Even sooner if something drastic happens. If an artist dies, for instance, the price for the work can zoom, leaving the collector insufficiently protected."

("Money" continued on page 235)

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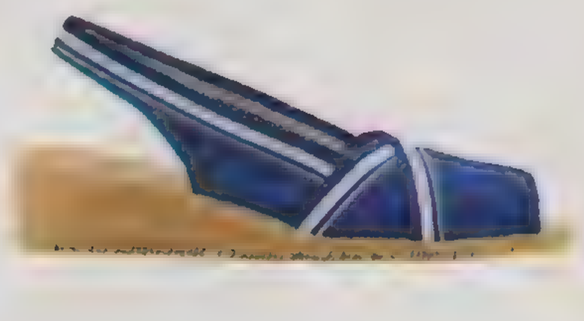

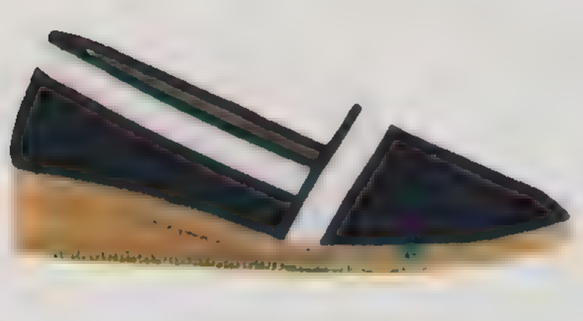

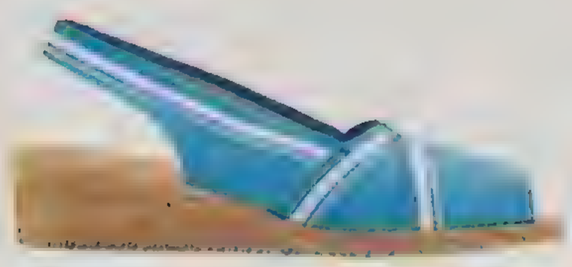

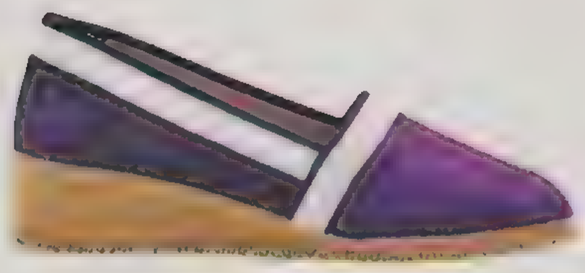

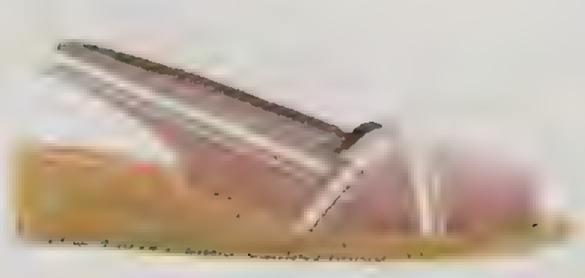

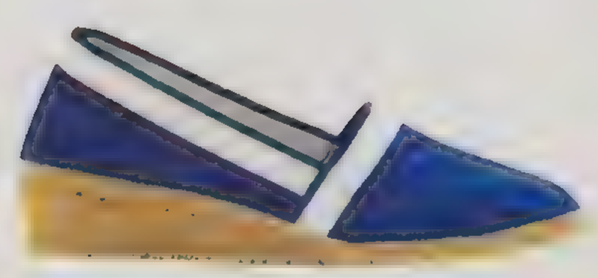

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(Continued from page 232)

WHAT'S A FINANCIAL PLANNER?

Virtually anyone can hang out a shingle calling herself a financial planner and promise, for a not-so-small fee, to put your financial affairs in order for life. What a planner does is to provide tax and investment strategies tailored to your needs, as well as retirement and estate planning. According to Paul L. Galanek, spokesman for the International Association for Financial Planning, anyone earning $25,000 or more can benefit from the tax-saving devices a planner can point out; and the planner's fee is itself tax-deductible.

How can you assess a planner's qualifications? William L. Anthes, president of the College for Financial Planning, whose program is offered by twenty-six universities nationwide, advises that you use a certified financial planner, registered investment adviser, a certified public accountant, or a lawyer. "Financial planners should be generalists," says Anthes. "Bankers and brokers are generally equipped to advise clients only on the investments their institutions offer."

When choosing a planner, Anthes suggests getting a list of clients and checking with them. "You shouldn't select a planner overnight," he says. "The search should be conducted with the sort of care that could take several weeks—or months."

SOME LIKE IT HOT

How do you check out a "hot" stock tip? First, take steps to find out just how hot the tip actually is. "Remember the adage, 'Buy on rumor, sell on news,'" advises Allan Lyons, a senior analyst at Value Line Investment Survey, which rates stocks weekly. "Call two brokers and have them check with their analysts to see if they've heard your information. If they have, and the market has already responded, you're probably too late."

If your news is news to them, it's time to do a little checking on your own. Mary Ellen Kay, a top broker at A.G. Becker, advises looking at the last week's stock quotations to see if there was any unusual activity—another indication that your rumor has been around for a while.

"Ask your tipster why the stock is going up," says Kay. "If it's because of takeover rumors, a purchase is a roll of the dice. Have your broker show you the Standard & Poor's sheet on the stock (which contains all the company's financial information) and have her assess the value of the stock against its price. Be careful if it's overvalued—in that case, if your stock doesn't get bought in a takeover, you could be stuck with something you don't want."

If your source predicts a jump because of high projected earnings and the market is bullish, "It probably makes sense to buy," says Kay.

A spokesman for the Securities and Exchange Commission warns that some information can be too good. "Insider trading is illegal, so if you're buying on the basis of facts not yet disclosed to the general public, you're breaking the law."

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Unwelcome visitor.

I was dead tired and not very happy when Sally woke me up around 2 a.m.

She sounded scared stiff. "Steve. Are you awake? I hear something downstairs."

It wasn't the first time Sally had heard a strange noise during the night. "Aw, it's just the house. Go to sleep", I muttered.

She lay there listening. I started to drift back to sleep. She shook me again.

Now I was getting mad. "Sally, knock it off. This is an old house and old houses make noises at night."

"But I heard someone down there."

By now I was wide awake and I heard it, too. It *wasn't* the house settling.

"Call the cops," I yelled to Sally as *I jumped out of bed* and grabbed a golf club.

I threw open the door and growled, "Hey! Who's down there?"

I heard someone running for the back door. And I started down the stairs yelling, "Come back here, you."

Later, Detective Bruch, Sally and I were sitting around the kitchen table. Sally poured some coffee.

"What did they get?" he asked, his pencil poised over an old leather notebook.

"Near as I can tell, a portable radio, a gold cigarette lighter, and a steel box with all our Savings Bonds inside."

He smiled for the first time. "Bonds, huh? You really *are* lucky. And smart."

I shot a questioning look at Sally.

She read my mind. "Yes, we *have* all the numbers, dear. We can get them replaced." She looked over at the detective and smiled. "Steve's been buying Bonds through the Payroll Savings Plan for years. For a down payment on our new house."

"Maybe you oughta keep 'em in the bank," he said looking at the door. "And get deadbolt locks on your *new* house."

I poured another cup of coffee as I said, "You know, my biggest regret is I didn't catch up with that guy."

He didn't even smile. Just looked at me in a strange way and said, "Like I said, Mr. Kelly, you *are* lucky. But I'm having second thoughts about the *smart* part."

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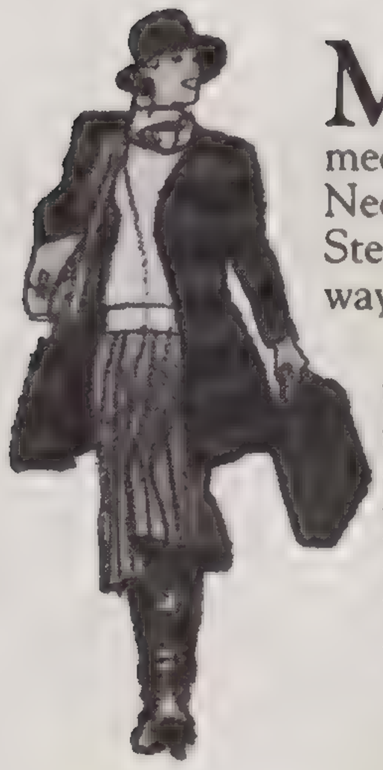

Ms. Patrice Dermody, a media executive at Needham, Harper & Steers, explains it this way:

"I constantly find myself trying to jam more things into an attaché than it was ever meant to hold. That kind of treatment would break the back of my beautiful stiff-backed case, so I find myself leaving it at home, and taking my canvas Square Rigger to work. It swallows overloads without complaint, and has inside pockets for my calculator, even a snap hook for keys."

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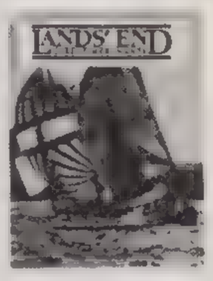

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Your Well-Being

By Barbara Lang Stern

Lure of possessions: do you cling to objects or throw away your past?

"I've got to get rid of some of this stuff; I'm surrounded by things!" We say it, mean it, give ourselves incentives for disposal: "I'll feel better; my clothes won't be mashed, my bookcase won't collapse, my passport will turn up; I even can take a tax deduction. . . ." But more often than not, a different set of rationalizations wins out: "it might come in handy, come back in style, make a good costume, grow valuable in time, give the kids something to play with . . . I better hang on to it: I'll *want* it some day!"

So we rearrange things, temporarily creating more space and wondering why it's so difficult to divest ourselves. Are we materialistic? Sentimental? Insecure? Do we harbor a hidden pack-rat gene? And what about people who do the opposite, and get rid of everything that's not of immediate use?

"There is a basic human need to find psychological comfort through relationships to things external to ourselves," says Paul C. Horton, M.D., practicing psychiatrist, consultant to the Meriden Child Guidance Clinic for Central Connecticut, and author of *Solace: The Missing Dimension In Psychiatry* (University of Chicago Press). "We've all seen infants during the early weeks of life selecting their first soothers—a blanket, diaper, or soft toy. These 'transitional objects' as the English analyst Donald W. Winnicott termed them, help the child to separate from the mothering person by providing a symbolic connection that stands for, 'I'm not alone,' and 'I'm not completely separated from. . . .' "

As we mature, Dr. Horton suggests, we turn to more sophisticated and culturally acceptable items. So the adolescent who feels uncomfortable hugging a stuffed animal in the presence of her peers may become a guitar player. She, like many adults, also might keep her stuffed animal and find comfort in knowing it still exists. "Women tend to be better than men at insisting on having some solacing elements in their lives," says Dr. Horton. "These solaces may be intangible—music, poetry, religion, philosophy; or tangible—art, plants, photographs, clothing, antique furniture, automobiles, workshop equipment; . . . they help us to continue to grow and especially to find some consoling meaning in life, or even in sickness and death."

But what's happening when we feel overwhelmed, rather than consoled, by too many objects that we nonetheless don't want to part with and continue collecting? "To generalize, people like this usually have had difficulty crossing a developmental hurdle, especially in the area of intimacy or closeness with other people," says Dr. Horton. "So, as adults, instead of finding a special individual with whom to feel at one, from whom to find the most important kind of comfort, they seek solace in patchwork fashion—a little here, a little there—which can become addictive because it never satisfies. The solacing objects, which for most people promote development, now become regressive, causing the person to turn away from what she needs to do in order to grow still further."

Stuart S. Asch, M.D., professor of clinical psychiatry in the Cornell University Medical College and attending psychiatrist, The New York Hospital, observes, "What we do with our possessions reflects our philosophical/psychological view of the world: how much do I value a remembrance of things past? How much do I plan ahead for the future?

"A small minority of individuals cares only about what's going on *now*. 'What do I need now? What will I be needing *soon*?' Everything else quickly gets thrown out—including sometimes the property of others. Actually, such people are closely related to those who save everything, except that the 'throwers' struggle *against* their strong wish to hold on, denying the wish: 'It's not *me* that wants to be a child; *I* don't need anything from my past, from my parents or their parents; I'll order new things and trash all of that.' Their intolerance of people who save is a tip-off, saying, in effect, 'Everyone should be as independent as I am, because if others are dependent upon the past, it will be too seductive to me, struggling as I am against my own wishes to hold on."

Just as many of us are aware of saving special things to preserve memories or enhance relationships, we've also felt that by getting rid of gifts, photos, letters, we're marking the *end* of a period or relationship. But why do we have conflicting feelings about saving more mundane, less emotionally charged objects?

Dr. Asch suggests that most of us keep as much "stuff" as we need at any time in order to feel sufficiently full and to avoid fears of depletion. He adds that in two illnesses, depression and senility, exaggerated collecting and holding on to things are specific symptoms.

"All our possessions are in a sense part of our identity or the identity of somebody who might have been important to us," says Dr. Asch. "Deciding whether to save something usually becomes difficult because it's *not* a simple, logical question of, 'Will this one day be useful or valuable?' Rather, the real, unconscious problem involves our own sense of personal limits, integrity, and the need to preserve something that has become a part of us.

"When you find yourself accumulating more than you want to, being aware that you're acting not out of logic but for personal psychological reasons sometimes can help you to be more realistic and to recognize that you don't really need all of this." ▽

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Horoscope

By Maria Elise Crummere **March**

GUY BILLOUT

Your Pisces profile: Things of the spirit always come first for those born under the sign of the Fish. So quick to absorb the many thoughts and feelings around them—the spirit of the times—Pisceans can often appear indeterminate. Naturally sympathetic and easily moved by music, poetry, and art, they are equally steadfast of purpose—frequently the key instruments in humanitarian causes

Pisces

FEBRUARY 19–MARCH 20

Take the plunge, Pisces! This month, as your ruler Neptune completes its transit through Sagittarius (sign of potential), is your last chance to make real your ideal. Attain that long-sought goal—when Neptune shifts next year so will your aims and interests. But whatever the goal: Pisceans are ever in pursuit of reaching their fellow man in the best way they know how: writing, communicating in law, politics, publicity, or, for thespian Pisces, the theater.

Aries

MARCH 21–APRIL 19

A fabulous first week in a fabulous March! Magnetic Venus assures widespread appreciation of your recent work up until the 19th, while energetic Mars keeps your project in high gear until month's end. For all your effort you're feted on the 6th and 7th (and you can't get enough flattery!). Keep pace with this new march of progress: persistence could lead to a promotion on the 18th, while there's personal gratification on the 19th.

Taurus

APRIL 20–MAY 20

In the works: a new project—with you, the pioneer spirit, behind it. Your ruler, Venus, is now in assertive Aries—a most dynamic duo! Begin your project on the 3rd, expect it to peak on the 19th: an inevitable triumph; but don't let success put stars in your eyes. Planets change on the 20th; on the 27th, some new element could upset your scheme. But for steady, reliable Taurus, the 28th sees things running smoothly once again.

Gemini

MAY 21–JUNE 21

With your aggressive ruler, Mercury, in innovative Aquarius, you've got the edge on approval of that new proposal. Submit your idea by the 7th, there's less opportunity after the 9th. But there's light ahead! On the 16th you're back in the fast lane. Cleverly reconcile two dear friends on the 23rd; then, on the 28th, expect the boost *you* need from an old reliable friend.

Cancer

JUNE 22–JULY 22

March has you going nonstop, Cancer! An obligation reappears to haunt you on the 3rd: deal with it no later than the 8th. Between the 9th and 23rd you could be on the road, out on assignment. With that wrapped up, you then scramble off on another venture on the 24th—this one earning you extraordinary responses on the 28th and 29th. After three major emotional shifts this month, you've indeed proved yourself a master of moods!

Leo

JULY 23–AUGUST 22

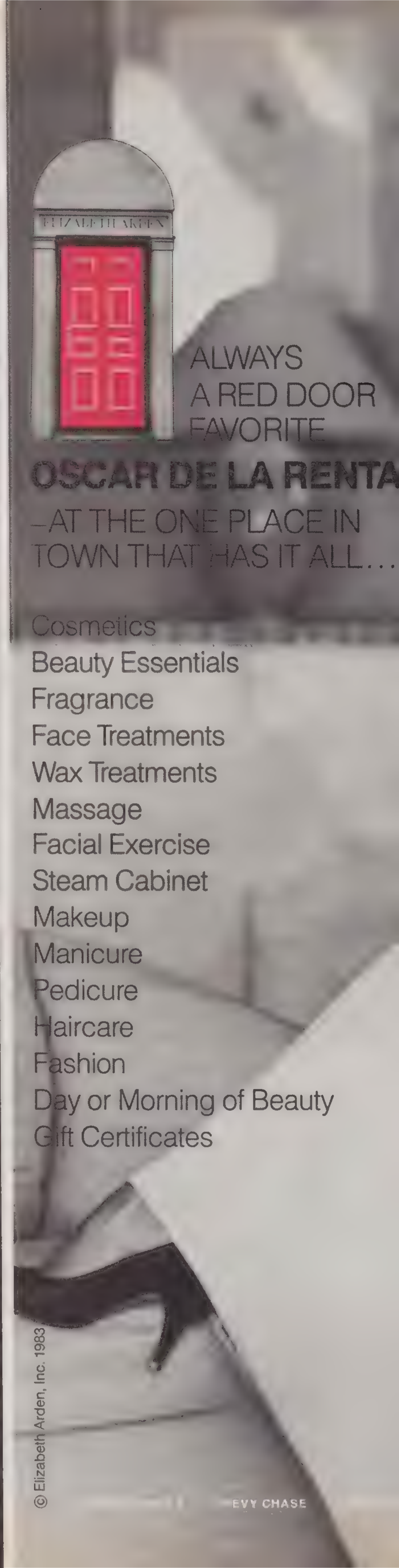
March comes in like a lion and Leo, the lion sign, is in demand. Your popularity peaks the first week: many seek your company at social events. Then, on the 9th and 10th, your professional persona is of priceless value. Someone you care about seeks reconciliation the 11th: don't bargain until the 20th. The 28th looks most favorably on a commitment—a close encounter of a serious kind!

Virgo

AUGUST 23–SEPTEMBER 22

Virgo's got the go-ahead for the entire first week! With your ruler Mercury in Aquarius, sign of the innovator, practical you is free to indulge artistic you: do something creative. But hurry—this wonderful whimsy will pass by the 8th. You may have misgivings about an old friend on the 13th, and another enigma has you in a quandary on the 23rd. But coast's clear by the 25th.

(Continued on page 248)



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(Continued from page 244)

Libra

SEPTEMBER 23–OCTOBER 23

You've got a way with words—use it to persuade colleagues to join forces with you from the 1st to the 20th. Success is a sure thing! On the 3rd, do something for *you*—perhaps a new purchase? The 18th's a rare day for sociable Libra: avoid even those you love most. A bothersome friend corners you on the 22nd; then, on the 30th, you're rescued by someone brand new.

Scorpio

OCTOBER 24–NOVEMBER 22

Refreshing change, branching out—as natural to Scorpio as it is to spring. Throughout March your ruler, Pluto, is in Aries, sign of new beginnings. Two major transformations occur: between the 1st and 7th and between the 8th and 19th. Then, after the 20th, establish financial stability. The full moon on the 28th sheds light on a vital subject. Indulge your ambitious nature, Scorpio: the world is yet to know your full potential!

Sagittarius

NOVEMBER 23–DECEMBER 21

Why you can have anything you want in March: your sign is the focal point of a host of the most benevolent planets! Your ruler, Jupiter, back in your sign (after a twelve-year absence!) is joined on the 3rd by romantic Venus, audacious Mars and adventurous Aries. The result: sheer magic. That's not all: on the 4th, enter Uranus, planet of big breakthroughs and fame. Seize the day, Sagittarius—Fortune is saying you *can* have it all.

Capricorn

DECEMBER 22–JANUARY 19

Your ruler, Saturn, will be in powerful Scorpio for almost three years—signaling a long reign of authority and absolute bliss for ambitious Capricorns. On the 9th, you get a precious glimpse of this dazzling era ahead. Other great days: the 13th, 14th, and 15th. Execute plans on these days and satisfaction's guaranteed! Opportunities abound until the 24th. There's very likely to be a clue to a special triumph on the 29th.

Aquarius

JANUARY 20–FEBRUARY 18

In your stars: Uranus, your inventive ruler, occupies high-aspiring Sagittarius (extremely compatible) and you are prompted to set new goals, discover new desires. You feel an irresistible urge to develop yourself and extend yourself—to other places, other people. This impulse takes root now and continues for many years. Don't dismiss this as any hectic period: dedicated Aquarius is on the verge of something big!

VOGUE, March, 1983

HOW TO HAVE YOUTHFUL EYES.

Advice from CLARINS on controlling the first signs of aging.

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WHAT YOU SHOULD KNOW

A woman's most intriguing aspect—her eyes—is also her most betraying! Because the skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggressions. As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffiness and crows feet.

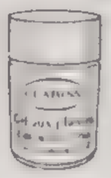
WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

Talk to your CLARINS Skin Specialist today or write for our educational guide: CLARINS, Dept. VO2D, 540 Madison Avenue, New York, New York 10022.

ACTIONS	KEY INGREDIENTS
EYE CONTOUR GEL with Plant Extracts 	• Helps reduce bags, circles and small lines. • Revitalizes the eyelids. • Soothes when wearing glasses or contact lenses. • Totally greaseless.	80% PLANT EXTRACTS: • Camomile, Cornflower (soothing) • Witch hazel (astringent) • Marigold (relaxing) • Mallow (stimulating)
EYE CONTOUR BALM with Plant Extracts	• Helps prevent aging marks around eyes. • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy.	• Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitaliz ing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts	• Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes.	• Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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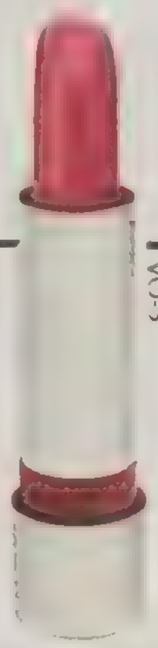

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Women & Cars

By Lillian Borgeson

The key question: Are you covered? Choose insurance that says yes

A well-chosen car-insurance policy gives you more protection than you may think. For example:

Q. *You have a young sister who can hardly wait until she's old enough to get her driver's license; so she doesn't, and hits another auto with your car. Are you covered?*

A. "State laws vary, and in some the issues might be fuzzy," says Christopher Pitt, assistant director, Legal and Claims Education of the Insurance Institute of America, "but you'd almost certainly be covered." Under the new so-called "personal auto policy"—*all* members of the family living together are covered, even if they're unlicensed. The liability portion of the policy would cover damage to the other car; collision coverage would pay for the damage to your own car.

Q. *Your vision is terrible and your driver's license stipulates that you're supposed to wear glasses when you drive. While driving without glasses, you damage the two cars unlucky enough to be parked near you. Are you covered?*

A. Yes. Liability coverage holds when you're negligent or even illegal; but the accident may cause trouble with local law enforcers.

Q. *Your friend's car is in the shop, and you lend him yours for the evening—during which he is responsible for an accident that puts two people in the hospital. Are you covered? Are you liable?*

A. Yes. In a sense, you're liable to the extent that you're covered. If your own liability maximum is, for example, $50,000 bodily injury per accident, your insurance will cover that much. Beyond that, your friend is responsible; his insurance (or his assets) would have to cover any liability over the $50,000.

Q. *You're driving downtown when a militant group is demonstrating. Your car is caught in the crossfire and damaged by flying rocks and picket signs. Are you covered?*

A. Yes, if your policy includes "comprehensive" coverage.

Q. *You're driving along a country highway when you feel something weird happen between the car and the road. Somehow you have driven over a piece of wire that has gotten entangled around the drive shaft and differential with costly repair consequences. Are you covered?*

A. Yes, under full-coverage insurance. "If a heavy object fell off a truck and struck your car," says Pitt, "most companies would say you'd be covered under the 'comprehensive' part of your policy. If the car hit wire that was already on the road, you'd be covered under 'collision.' "

Q. *Your daughter takes off for college in a family car loaded with most of her wordly goods . . . all of which are stolen when she stops for lunch. Are you covered for the loss?*

A. In most cases you'd be paid under your homeowner's rather than your car policy; and in most cases you'd have to show that the car had been locked and was broken into.

Q. *As you're driving, the improperly latched hood on your car suddenly flies up and smacks your windshield frame, causing extensive damage. Are you covered? Are you covered if your impaired visibility causes damage to someone else?*

A. Yes. The damage to your own car would almost certainly be paid for under today's "all-risk" comprehensive coverage, which says that if a certain kind of accident isn't specifically excluded, it's covered. And damage to others would be covered under liability.

HOW MUCH INSURANCE COVERAGE IS ENOUGH?

"The coverage you need depends on your assets, life style, value of your car," says Anne Collis of the Insurance Information Institute.

- **Public liability** coverage protects your income, savings, and property when you cause damage to other persons or their property. The more assets you have to protect, the more PL you need. Many states require all drivers to carry PL; mandatory minimums may be set at 15/30/5000—which means coverage up to $15,000 for bodily injury to any person, $30,000 total bodily injury for any one accident, and $5000 property damage for any one accident. Because medical costs and jury awards are so high these days, PL limits of 100/300 or even more are common and often wise. Usually, the extra premium you pay for higher PL is remarkably reasonable.
- **Comprehensive** insurance covers losses from theft, vandalism, fire and similar unpleasantness. It's almost always offered with a "deductible"—that is, an amount below which you pay for the loss yourself. The higher the deductible, the lower the premium.
- **Collision** insurance covers damage to your own car regardless of who is at fault. Like comprehensive, it comes with a deductible and is worth carrying only when your car has enough value to make repairs worthwhile.

Always shop around for insurance; premiums can vary enormously. "If you're not sure of the reliability of a given firm," says Collis, "check with your State Insurance department." If you have general questions about car insurance, call the Insurance Institute's consumer hotline, 1-800-221-4954, or in New York State call collect, 212-669-9200. ▽

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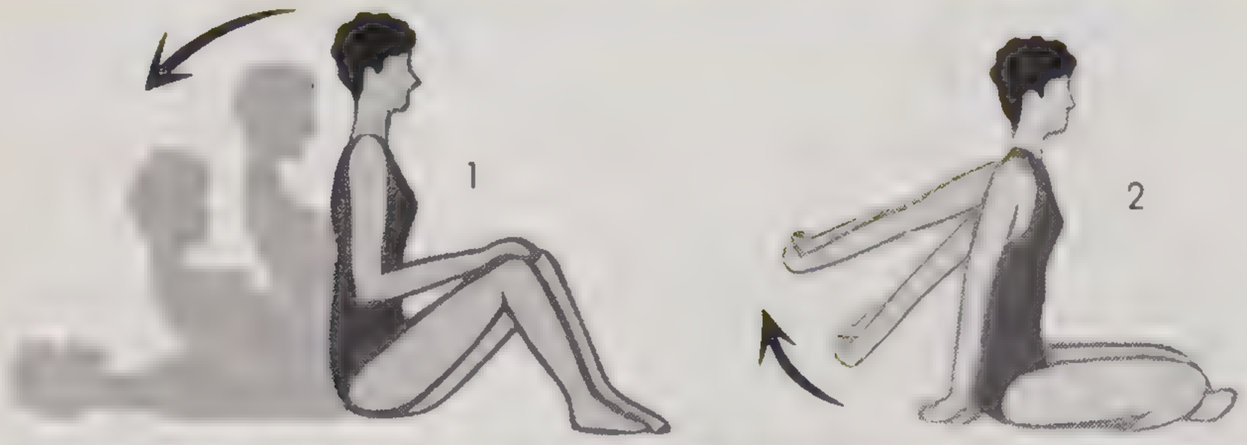
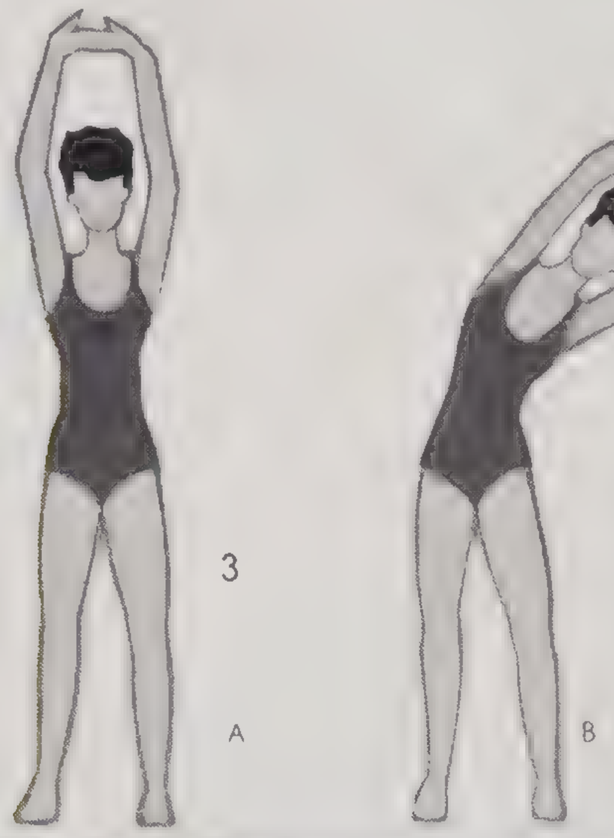


1. Negative Sit-up: Strenthens abdominals, supports back. With knees bent, feet flat on floor, back straight: contract abdominals; lower body to floor in 9 counts. Return to start; do 5 times, work up to 10-15. From Rancho La Puerta, Tecate, Baja California, Mexico. . . . 2. Backward Arm Pulls: Sit cross-legged. Hold right hand in left as shown. With back straight, lift arms as far as you can comfortably without changing posture. Hold 5 counts; lower. Do 5 times; switch hands, repeat. From Fran Lehen's *How to Improve Your Posture* (Cornerstone).



3. Side Stretch—performed correctly, improves posture, waist shape. Aim: to lift up out of hips and keep body in a straight line. A. Stand with legs apart, fingers entwined, and palms over head; inhale. B. Exhale, contract abdomen, tuck pelvis under, and lean to one side with weight on both feet. Inhale, return to start; do 2 times each side. From the Nickolaus Technique.

WAIST
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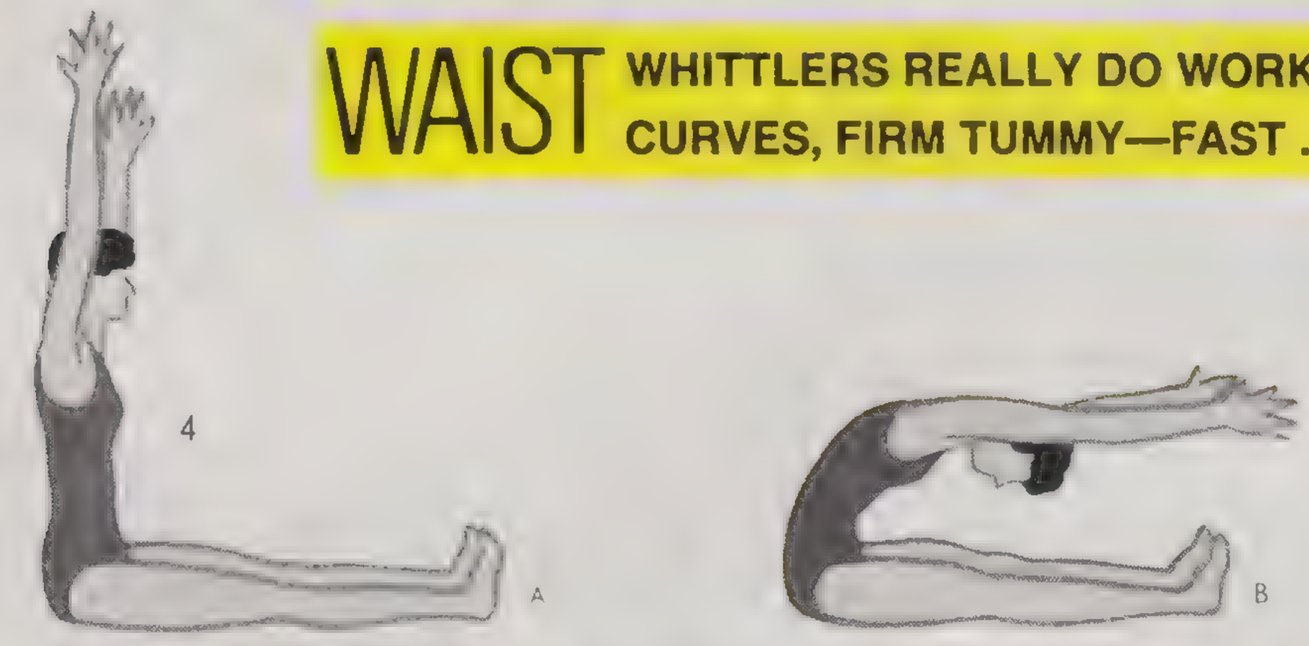

4. Waist Stretch: Sit as shown—legs straight, feet flexed, heels slightly raised from floor. A. Keep your back straight. Inhale, stretching as far as you can toward ceiling, keeping shoulders down. B. When you exhale, contract abdominal muscles, reach higher, and, with a controlled sweeping motion, bring head down, chin toward chest. Bend over and reach past toes with arms beside ears and parallel to legs. Imagine that you're reaching across the ceiling and down the facing wall. Inhale as you return to upright position. Do 4 times. On fifth repetition, exhale, contract abdomen, twisting torso to right side (5), extending arms to shoulder height. Repeat 4 times. Both, from the Nickolaus Technique.

6. Twist: Helps define waist, stretches inner thighs and hamstrings, increases spinal mobility. Sit with legs spread open in as wide a V as you can make with feet flexed, legs straight, and arms raised overhead. 7. Inhale and turn torso toward right leg. Keep left hip on floor. 8. Exhale, contract lower abdominals and buttocks, then lean over so that, if the movement were continued, both hands would reach past right foot and head would rest on knee. Don't worry—or strain—if you're not able to reach that far. Work to keep both knees straight, toes pointed toward ceiling. Inhale and sit up in original position. Turn to left, exhale and repeat. Do 4 times each side. From the Nickolaus Technique.

("Fitness Now" continued on page 269)

Reminder: These exercises are designed for women with healthy backs; consult your doctor before trying. More on torso, page 408

Illustrations: JOHN PIRMAN

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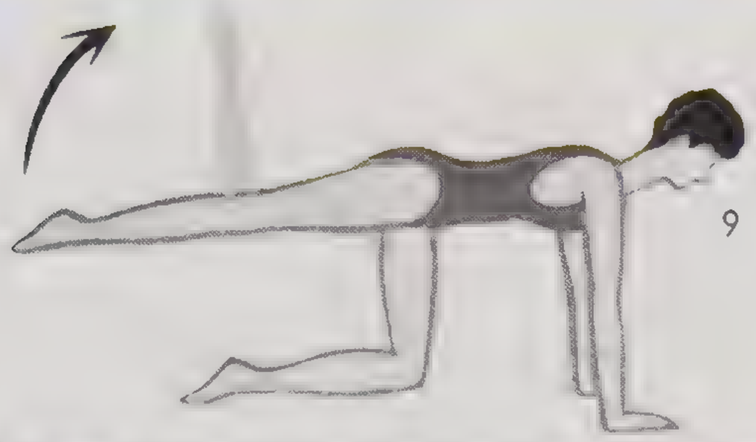
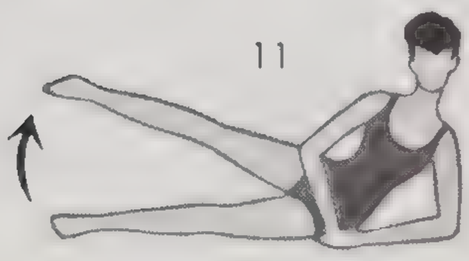
(Continued)

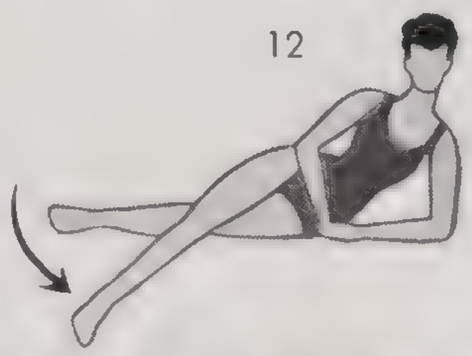
THIGHS, BUTTOCKS

FROM RANCHO LA PUERTA'S "BOTTOM LINE" PROGRAM—ONE-HALF HOUR OF INTENSE, SURE-FIRE, FIRMING-UP MOVEMENTS.

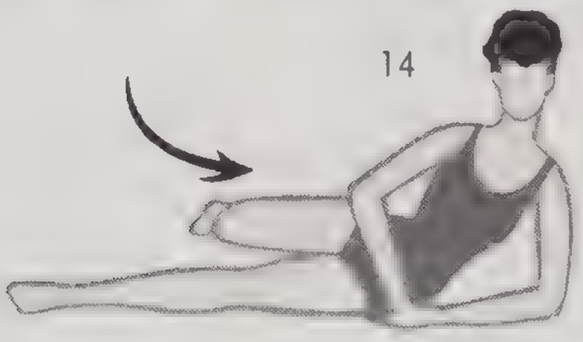


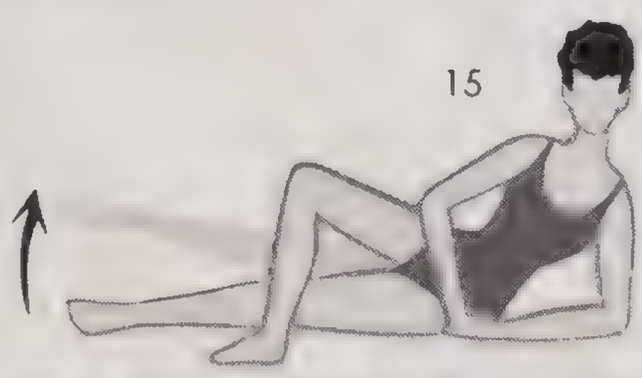
9. Rest on hands and knees; straighten one leg. Do leg lifts, keeping leg and back straight, touching foot to floor and back to start. Do 24 times: 8 times with pointed toe, 8 times with flexed foot, 8 times alternating point/flex. Next, bend knee, so that sole of foot faces ceiling and thigh is parallel to floor. Push sole of foot toward ceiling. Do 8 times pointed toe, 8 times flexed foot, 8 times alternating. 10. With leg bent as in 9; bring leg out to side. Lift bent leg 8 times with pointed toe, 8 times flexed, 8 alternating. Repeat series with other leg.





11. Lie on left side as shown for this thigh series. Keep body in line, one hipbone centered over the other. Rest on elbow. Lift right leg so that heel reaches shoulder height. Lower without resting leg on other leg. Do 24 times; 8 times pointed toe, 8 times flexed foot, 8 times alternating. 12. Next, move leg at an angle in front of body. Keeping angle, do tiny lifts up and down with right leg. Repeat as in exercise 11. 13. Keeping thigh in line with body, bend knee as shown. Lift thigh. Repeat as in exercise 11. Switch sides and repeat this series.





14. Lie on side as shown with top knee bent. Press thigh forward as far as you can and back to original position. Do 24 times: 8 times pointed toe, 8 times flexed, 8 times alternating. 15. Next, lie as shown resting on elbow with top leg crossed over bottom and foot flat on floor. Lift bottom leg 8 times with pointed toe, 8 times flexed foot, 8 times alternating. Switch sides and repeat.

16. Sit with knees folded in front of right shoulder; support body with hands for balance. With a sawing motion, move top leg toward left arm and back to original position. This is a small but definite movement. Do 8 times pointed, 8 times flexed foot, 8 times alternating. 17. Then, lift top leg up and down as shown, working up to 24 lifts. Next, with knee bent, saw top leg back as if pushing foot toward the wall behind you. Repeat as in exercise 16. Switch legs and repeat this series. ▽

Illustrations: JOHN PIRMAN

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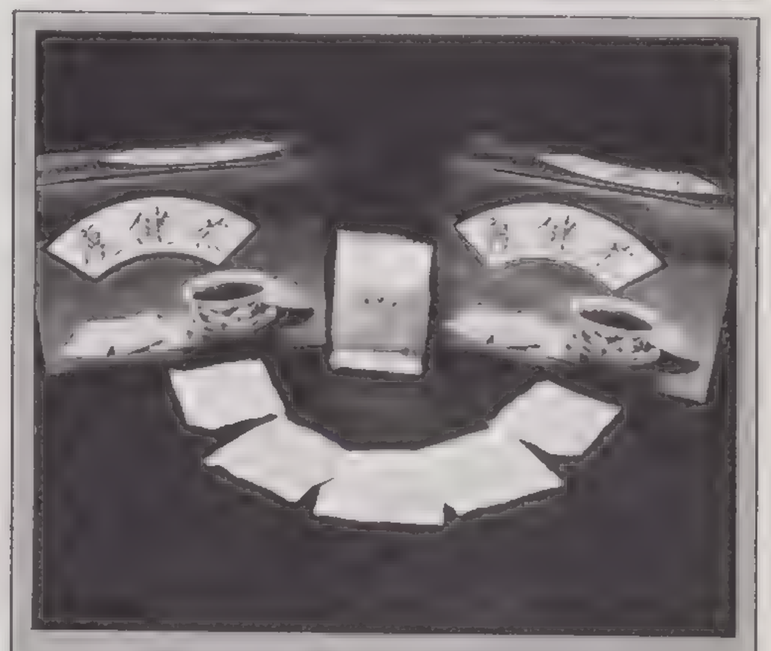

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Health

Cancer—red signals "hope"...silicone for contraception?...synthetic insulin: a human touch...truth about chelation

By Melva Weber

NEW CANCER CONTROL

Some early-stage lung and bladder cancers have been arrested through photoradiation therapy, an experimental treatment pioneered by Thomas J. Dougherty, Ph.D., of Roswell Park Memorial Institute in Buffalo, New York, a renowned cancer center.

The treatment begins when a photosensitizing chemical, hematoporphyrin derivative (HpD), is injected into the cancer patient's vein, to be carried throughout the body. Three days later, normal tissues except for spleen, liver, and kidneys have been cleared of the substance; but malignant tumors will have retained it. At this time, the physician exposes the cancer tissue to red light, usually from dye lasers carried through fiberoptic lines to reach internal tumors. The red light activates the HpD, releasing reactive singlet oxygen that destroys the cancerous cell membrane.

The researchers caution that the results are preliminary and apply only to limited types of cancers; other forms of cancer are being considered for the treatment.

CHELATION: CLAIMS AND CAUTION

In question—the safety and uses of disodium edetate (EDTA), a chemical called a chelating agent (bonds one substance to another) used in standard medical practice for emergency treatment. The drug is FDA-approved only for certain serious conditions, such as hypercalcemia or digitalis toxicity leading to heart blockage. Recently, however, EDTA injections have been promoted for treating angina and atherosclerosis—clogged blood vessels—with claims that it will dissolve fatty plaques, by binding their calcium, and so unblock the circulation, serving as an alternative to bypass surgery. EDTA is also claimed effective for arthritis, high blood pressure, diabetic retinopathy, ulcers, kidney stones, and senility; promoters say it is a nontoxic substance that does not interfere with body functions.

These claims are false, warns James G. Stevenson, Pharm.D., of West Virginia University Medical Center. Some of the serious effects of EDTA have been severe calcium depletion, seizures, heart arrhythmias, and breathing arrest. There have been deaths due to kidney failure. Side effects include pain, headache, nausea, cramps, diarrhea, and seriously lowered blood pressure. What's more, wrote Dr. Stevenson in *Pharmacy Practice,* the application of chelation therapy for atherosclerosis is not backed by controlled studies and there is no evidence that it will reverse blood vessel plaques. Because of lack of evidence and because of the potential dangers, chelation therapy for nonproven purposes should be recognized as experimental.

PLUG FOR BIRTH CONTROL

Newest sterilization procedure: In Phoenix, Arizona, gynecologists Richard M. Houck, M.D., and Jay M. Cooper, M.D., performed nonsurgical sterilizations on 161 women by injecting fluid silicone rubber into their Fallopian tubes where it solidifies to form fitted plugs. The insertions were done with the aid of a hysteroscope, an instrument for viewing the inside of the uterus, and were performed in the doctors' offices with only local anesthesia. In this first series of patients, the doctors reported in *Obstetrics & Gynecology,* 86 percent of insertions were successful on the first attempt. Where one or both plugs do not properly take form to plug tubes, it's often possible to remove them immediately and reinsert the silicone.

Advantages of the tubal plug method: the procedure takes less than forty minutes, usually causes minimal discomfort, offers few risks or complications, allows the woman to resume normal activity immediately.

In addition, doctors Houck and Cooper believe this sterilization procedure, unlike the more common method of cutting and tying the tubes, is potentially reversible if a woman wishes to become pregnant. Reversibility hasn't yet been tested, but the physicians anticipate that simple removal of the silicone plugs should restore function to the tubes.

ADOPT-A-DRUG

Because of enormous costs, drugs to treat rare diseases are sometimes more scarce than the disorders themselves. The Pharmaceutical Manufacturers Association is coming to the rescue of "orphan" drugs by setting up a commission to locate corporate sponsors for rare disease products—companies who will bear the costs of development for drugs that will be used for only a handful of cases. As examples: Merck & Co. has "adopted" trien, a drug for treating about one hundred patients who have Wilson's Disease, a copper-loading disorder, and can't tolerate the standard drug treatment; Bolar Pharmaceutical Co. has volunteered final development of L-5HTP, for treating the neuromuscular disease called post-anoxic myoclonus; and Abbott Laboratories has taken up the development work for hematin, a treatment for hepatic porphyria, a rare blood disorder.

MEDICAL SCAN AT THE AIRPORT?

Could you have an iron overload? When one man set off an airport metal detector even after he had discarded all metal objects, Michael Baumann, M.D., and Joseph Libnoch, M.D., in Milwaukee, found that frequent blood transfusions, necessitated by a spinal disease, had provided enough iron to set off the alarm. Medical researchers are exploring the conditions that lead to iron overload, and screening tests are being used more frequently to detect its early signs.

DIABETES PROGRESS

Synthetic human insulin, the very first medical product to come out of recombinant DNA technology (gene-splicing), is now being made available in the United States for treating diabetes. With the new biotechniques, bacteria are programmed to produce insulin by insertion of the appropriate human gene into bacterial cells. With the almost unlimited source of cloned human insulin, insulin-dependent diabetics need not worry about possible shortages of the animal-origin insulin that has been in use for many years.

The new insulin has no special advantages over highly purified animal insulin, according to medical authorities; people taking insulin should remain on their present program and, if they have questions about the new insulin, should contact their physicians.

BAN FOR SAFETY

News from the FDA: after August, this year, phenacetin will be banned as an ingredient in both prescribed and nonprescribed drugs, according to a recent Food and Drug Administration proposal. The old painkiller, most familiar as aspirin-phenacetin-caffeine (APC) pills, has been shown to cause kidney damage, anemia, even death when taken in large amounts or for too long a time. Most products that contain phenacetin can be readily reformulated; and many products have been reformulated already, FDA said. Other remedies for pain and fever, such as aspirin or acetaminophen, are effective and safer for use.

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Love, sex, romance & Dr. Ruth

BY MAGGIE PALEY

In the pantheon of media authorities—the people talk-show hosts can rely on, Arnold Schwarzenegger on body-building, for example, Zsa Zsa Gabor on flirtation, Gore Vidal on politics—Ruth Westheimer, Ed.D., is the first sex therapist. Her own base of operations is *Sexually Speaking,* a Sunday night call-in advice program on WYNY-FM in New York; and, as if she were a missionary, she's known to her flock as Dr. Ruth. Her advent can be seen as a milestone in this country's emotional development. Not only is she explicit when she talks about sex, but the subject doesn't embarrass her. She might as easily be talking about cooking, singing, or riding a horse.

"Hello, Dr. Ruth? I have a question," a caller will say. "I have a very good sexual relationship with my lover, but there's one situation that I'm concerned about. When we make love, he's so conscious of holding back until I have an orgasm that sometimes the effort of stopping his orgasm to please me means that he can't have one. What can he do to prolong intercourse and still have an orgasm? . . ."

"What I would like to talk to him about is," Dr. Ruth dashes in, "since you have a terrific relationship, I would tell him to relax a little bit more about it. If he becomes so intense about it, that's what I think is a problem," and she'll remind the caller to remind her lover, quite explicitly, that even if he isn't perfect, it won't be the last time he'll ever make love.

Now imagine Dr. Westheimer with a singsong German-Israeli-French accent rich in lilting l's and rolling r's, and a high, squeaking voice. Her advice sounds as if the sexual revolution were being fed through the mind of an enthusiastic Jewish grandmother. She calls what she does "educating, and if it can be in an entertaining way, all the better."

Sex has always been good for a laugh; Dr. Westheimer makes sex *problems* funny, and she's reassuringly serious at the same time. Though her answers to specific questions are unpredictable—and that's part of why she's entertaining—she has values you can count on. She's against ignorance in sexual matters, and for mutual respect in human relations and the use of contraception when two unmarried people have intercourse. "That hour on the radio is so successful because there's such a tremendous need for it," she says. "If there wouldn't be such a need in society for this specific information, and for somebody to be able to talk to, then with all my skills that wouldn't be enough."

Things being what they are, the demand for Dr. Westheimer's skills increases with her exposure to the public. *Sexually Speaking,* which celebrated its first anniversary last September, is number one in its time slot. Her book, *Dr. Ruth's Guide to Good Sex* (Warner Books), will be out in April. In addition, she continues to treat private patients. "I actually give patients not fifty minutes but an hour when needed," she says. She's affiliated with the Human Sexuality Program at The New York Hospital-Cornell Medical Center, where she trained with Helen Singer Kaplan, M.D.; she does sex

therapy in the Department of Geriatric Medicine at Bellevue Hospital Center; and she taught a course this fall at the U.S. Army Academy at West Point. "I'm the shortest instructor ever to teach at West Point," she says. Dr. Westheimer is 4'7". When she appears on the *Tonight Show,* they put a stool under her feet and still her legs dangle in the air.

Sexuality is so uncomfortably personal. It depends on undependable feelings; it causes strange desires and irrational acts, and no matter how much one act satisfies you, before you know it, ridiculously, you're craving another. It's no wonder most people prefer to keep the subject in the dark. And yet, how shameful could sexuality be if a woman like Dr. Westheimer, a fifty-four-year-old woman in a pretty dress who looks like a very wise child, can gaze directly into the camera—or into the face of Johnny Carson—grin, giggle, and talk seriously about it. Sex can enhance and expand life, but only for people who aren't too afraid to enjoy it. When Dr. Westheimer discusses sex, she casts out fear.

Of course, she has her critics among those who guard our morality, and she's been called immoral, irresponsible, and hedonistic. Those who believe sex is evil consider anyone who has a good word to say for it to be immoral. The truth is Dr. Westheimer advocates responsible, intentional sex. "Women absolutely have to take responsibility for their own sexuality," she says. "That doesn't mean they have to become masturbators. That means that they have to take responsibility for making the sex-

She talks—frankly—about the untalkable

ual activity a two-way street. A woman can't lie back as in the olden days and expect the man to know exactly how to please her, and when she wants to be made love to, and when she wants to be flirted with. And most men who are secure within themselves do welcome the idea that the responsibility for a good sexual encounter is not shouldered by them alone."

Dr. Ruth's crusade isn't for sexual license but for what she calls "sexual literacy." She says, "There is a body of scientific knowledge available, and many people, because of taboos, do not avail themselves of that knowledge, and they suffer unnecessarily. If somebody has a cold, she goes to a doctor; people should be able to go to a doctor for sexual dysfunction."

Obviously she thinks pleasure is good, but she's also remarkable for the consideration she gives to traditional moral positions, and this is one of the reasons people trust her. "Don't worry," she'll tell an eighteen-year-old who calls to find out if it's normal to want to wait until marriage to have intercourse. "You can discuss sex, and read about it, and once you get married you can be the best lover on your block."

What Dr. Westheimer preaches, really, is respect—for oneself and others. Most of the questions she's asked on the radio show are about sex within relationships, "questions of anxiety about am I normal, and questions of what can I do to make it better, to make communications better." Because most people in love lose their sense *(Continued on page 275)*

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RUTH WESTHEIMER

(Continued from page 273)

of proportion, reminding them of their own role in a relationship, and of their own value, is probably the most important service she performs. She's as blunt, all the time, as a best friend will be on occasion.

"Don't let anybody put you down by telling you the way other women have orgasms," she tells a woman whose boyfriend says she doesn't make enough noise. "It seems to me that's in rather bad taste."

"I would like to suggest to you very seriously not to engage in any sexual activity with a married man. What for? There is nothing in it for you," she says to a seduced baby-sitter.

"Are you using contraception?" she asks everyone not married. Single people who are having intercourse without contraception have trouble getting her to talk about anything else.

Her questions are never idle. She cares. Often, she'll ask a caller to write and tell her how her advice worked out in practice. If a caller seems to have a serious problem, she'll recommend professional help.

Every Sunday night, Dr. Westheimer gets four to six hundred phone calls (she says you can multiply that by ten for those who get a busy signal and hang up) because she's the kind of woman you can feel comfortable telling your troubles to. She has a joke accent, admits her ignorance, laughs at herself, and thinks it's okay to love praise ("I really enjoy your show, Dr. Ruth," callers say."I like to hear that. I can't hear enough of that," she answers). She listens well; she can't be shocked; she inspires confidence in you. Except for the accent, these qualities are essential in the pursuit of good sex—which is, after all, an intense, physical form of conversation. While she's giving out information, she instructs, by example, in the pleasures of being who you are.

People who enjoy themselves as much as Dr. Westheimer usually know that life is precious. She was born in Frankfurt and brought up as a much-loved only child in an Orthodox Jewish household; those early years, she thinks, are responsible for the belief in "the power of making something out of yourself," in spite of the horrors you might be subjected to. Her parents were killed at Auschwitz while she was in a Swiss boarding school. At sixteen, she emigrated to Israel where she taught kindergarten. Her life's ambition was "to be a good educator." After studying psychology at the Sorbonne, she came to New York in 1956.

Here, she married her third husband, Fred Westheimer, a telecommunications engineer with ITT, and brought up two children. Miriam, the child of her second marriage, teaches in Israel; Joel is in college ("He gets a little rattled on Sunday nights," Fred Westheimer says, "when he walks home from the library and out of every open window on campus he hears his mother's voice"). Dr. Ruth earned an M.A. in sociology and an Ed.D. in family studies, and became interested in human sexuality while working for Planned Parenthood. One day, Dr. Helen Singer Kaplan at New York Hospital invited her to speak to a meeting of public-affairs broadcasters. She told them they had an obligation to provide sex information to the public. Betty Elam of WYNY invited her to try it.

Dr. Westheimer broadcasts live from the same NBC studio where, it's said, Franklin Roosevelt, when he was President, gave his fireside chats. Her back is to a fake fireplace in which a fake fire glows. She faces a telephone with ten lines and a DUMP button, and listens to her callers through earphones stamped with her name. Her producer, Susan Brown, screens her calls from the control room. Dr. Westheimer says she's never dumped a caller, though she will get the joker off in a hurry.

"YNY, you're on the air," is the way she starts each call, an incantation in the same spirit as "Ready or not, here I come." Then each speaker gets her total attention. Being a talk jockey suits her perfectly. "I've always been a big telephone talker," she says. Crooning her advice into her microphone, she could just as well be Ella Fitzgerald singing. She concentrates the same way, and what comes out of her mouth is as pure an expression of her inner being. Talk is Dr. Westheimer's art form; connections with other people make her feel alive.

"I've always had a lot of energy," she says. "I seem to have even more now because I'm very excited about what I'm doing." She talks about an older couple who hadn't touched each other for years when they came to her. The woman didn't want to be approached in an explicitly sexual manner. Dr. Westheimer suggested to the man that he just caress his wife all over. The woman liked that, and responded by stroking her husband in the way he desired. "I saw them once, I gave them instructions what to do, I told them to see me again in two weeks and it's working. It's working. That's fantastic." ▽

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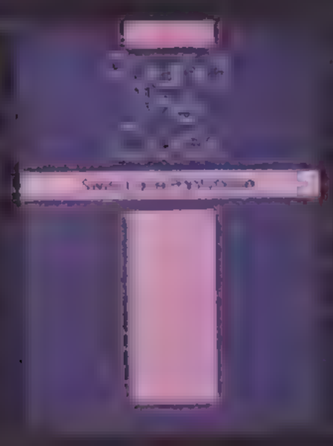

Spring's here! And not a moment too soon. Celebrate with Swiss Lace and Soft 'N Sheer. Two sensational pantyhose styles in nine soft pastels from the Round the Clock Watercolor collection. Swiss Lace. Delicate, lacy, feminine. Soft 'N Sheer. Luxurious, sheer, silky. Watercolors! What a wonderful way to make the most of Spring.

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Enjoy!

Second-take surprises—to look at, to enjoy ...delicious shortcuts... where to send for what

By Sandi Britton

Call it edible art; call it *trompe-l'oeil* food. What we call it is amazing—a whole new, amusing trend in party treats, based on techniques that you can learn. Take a second look at that bunch of bananas, *below.* What it really is, is a cake (banana, what else?) with icing made of a blend of white chocolate and cream cheese. Its creator, Peggy Oppenheim, runs her own made-to-order cake business "Peggycakes."

The jewel-like ribbon ornament and the strawberry cup (to be filled with ice cream or sherbet), *above left and right,* are the works of Peter Boyle, a former glass-blower who now makes exquisite blown-and-pulled decorations using sugar instead of glass. "Anything you can do with glass you can do with sugar—only better," says Boyle. Boyle teaches his secrets in classes around the country. They are part of a series of seminars that include specialty cake-making demonstrations. For more information about them, and about "Peggycakes," call (212) 677-6898.

SEND:OFF SAVVY

There's no end to the wonderful mail- (or phone-) order party food, to give or get, that's available all over this country. For instance, the lavish assemblage of goodies (pâté, superb chocolates, caviar, imported preserves, and more) from the Basket-Gram Gourmet, example, *below:* $55 for a regular order; $30 for the junior version. Information: (212) 722-5113 . . . From Cookiemania, a business that two enterprising women started at home a year ago (now they're selling to Macy's and Marshall Field's, among others, and UPS-ing everywhere)—hand-made real butter cookies, each order packed fresh. $12 for a one-pound tin. (312) 935-5566 . . . and a real old-fashioned treat, Brother George Apple Butter, naturally sweet, made from apples and cider. $3.35. From The Amishman, P.O. Box 128, Mount Holly Springs PA 17065.

Vegetable, Fruit Bouquets

From West Coast culinary artist Davide-Paul Larousse comes this novel idea for brightening a buffet table: instead of bouquets of fresh flowers, these flower-like arrangements of artfully carved vegetables and fruits. Larousse has adapted his technique from Japanese "mukimono," and expanded it into these colorful (and delectable) compositions. Some of the components of his big "mixed bouquets": zucchini "daisies" with star-shaped centers carved from carrots, radish and tomato "roses," white "zinnias," their spiky petals shaped from turnips, "buttercups" of summer squash with cherry tomato centers, daikon (Japanese radish) "lilies," onion "mums," leek and scallion "brushes," and, for green refreshment, kiwi slices and green grapes.

EASY AND DIFFERENT

Served at a New York buffet: five different kinds of pasta . . . at an informal get-together, the pasta machine was right on the table cranking out (with different attachments) pasta shapes each guest chose. Along with the pasta, a choice of four kinds of sauce: pesto, seafood, primavera, Bolognese . . . . A Los Angeles hostess served homemade tomato sherbet in scooped-out tomatoes as a breakfast first course. One of the easiest—and prettiest desserts: buy the best sherbet you can find (like Dean & Deluca's, in NYC, quince, Cassis, or cranberry), serve it in hollowed-out lemons, oranges, or apples, passed in a pretty basket you have lined with leaves.

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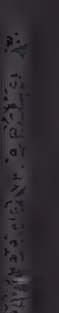

Jenny

DRAMBUIE OVER ICE WITH A MIND OF HER OWN

Tuxedo by Anne Klein / Jewelry by Canimati

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DRAMBUIE OVER ICE

Wines

Accessible greatness: California's top reds, whites, to drink now

By Martin Gersh

Napa County, California, is this country's most acclaimed winemaking region. Having resolved to study its products, I focused my efforts exclusively on an examination of just two classic varietals, Cabernet Sauvignon and Chardonnay, widely believed to be the grapes with which California winemakers have achieved their greatest and most consistent success.

All the wines presented here from the famous district northeast of San Francisco are so remarkable that I have been compelled to use superlatives very freely in describing them—to do otherwise would have been unthinkable! Two major stylistic trends emerged from the forty-three red and white examples in this survey, exemplified by wines that make the big statement—rich, powerful, majestic creations—and others that emphasize delicacy and finesse as their preeminent features, usually within a somewhat smaller framework.

The truly exceptional quality of so many Napa Cabernets enabled me to formulate the following thesis: For the wine enthusiast who loves Cabernets as much as I do, there is now readily available from France, Napa County and Sonoma County, California, a plethora of excellent three- to eight-year-old red wines made from this celebrated grape in good vintage years, priced within the $10-$30 range—wines so conspicuously fine that a consumer can easily bypass the ten or twelve First Growth and prime Second Growth Bordeaux costing at least *twice* that amount, as well as the two or three California Reserves that are at or near the same exalted price level, and still drink nothing but first-quality Cabernet Sauvignons all the time!

As for Chardonnays, extensively discussed in this column in September, 1982, I need only add that California and France together totally dominate the world's production of those supremely great white table wines. Without question, the distinguished group from Napa County occupies a secure place among the very best of them.

NAPA COUNTY

WHITE TABLE WINES

Chardonnay

CAKEBREAD CELLARS CHARDONNAY 1981 Totally enchanting, immense, in the style of the great white Burgundy Chevalier-Montrachet, this very young wine furnishes an overwhelming outpouring of Chardonnay varietal flavor the moment it is uncorked. If you wish to enjoy it now rather than lay it down for the next year or so, I urge you to follow my aeration instructions carefully. *Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $13-$14. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

FAR NIENTE CHARDONNAY 1980 Creamy in texture, sumptuous, with substantial size, displaying great character and middle-to-deep tonality—a mysterious and wonderful wine! *Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $17-$18.*

ACACIA CHARDONNAY 1980 Vibrant, flowery, with pinpoint concentration and moderate body, this lovely Chardonnay from the Carneros District of Napa Valley features a beguiling lime-like taste component. *Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-40 minutes. $14-$15.*

ACACIA CHARDONNAY 1980 (WINERY LAKE VINEYARD) There are marvelous nuances and subtleties to be found in the flavor of this gigantic, deep-toned, dazzlingly brilliant wine—another example produced by Acacia in the Carneros District. *Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $19-$20.*

CAKEBREAD CELLARS CHARDONNAY 1980 Austere and imposing—a highly individual and impressively fine wine of good size and quite exceptional quality. *Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 50 minutes-1 hour. $14-$15.*

STONEGATE CHARDONNAY 1979 (SPAULDING VINEYARD) Smooth-textured, high in tonality, with moderate-to-large body—an excellent, agreeably understated white wine. *Vintage rating: Excellent. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 15-20 minutes. $15-$16.*

SPRING MOUNTAIN CHARDONNAY 1979 Fairly big-bodied, high in tonality, spicy, with slightly astringent melon-like fruitiness—a dashing, singularly fine Chardonnay. *Vintage rating: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $16-$17.*

STERLING VINEYARDS CHARDONNAY 1979 Delicious, well-structured, with pleasant size, this is an extremely ingratiating white wine. *Vintage rating: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $13-$14.*

ST. CLEMENT CHARDONNAY 1979 Very superior—an ample-bodied Chardonnay with attractive herbal taste overtones. *Vintage rating: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2½ hours, then aerate 15-25 minutes. $14-$15.*

STONY HILL CHARDONNAY 1979 An alluring, graceful wine with silken texture, moderate body, and middle tonality. *Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $16-$17.*

CHATEAU MONTELENA CHARDONNAY 1979 Moderate-to-large in size, middle-toned, a grand wine characterized by perfect balance, plus a ravishing mango-like flavor element. *Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-45 minutes. $14-$15.*

TREFETHEN VINEYARDS CHARDONNAY 1979 An exquisite small-scaled, eminently fine Chardonnay that demonstrates admirable cohesion in all its taste components. *Vintage rating: Excellent. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-40 minutes. $16-$17.*

CHAPPELLET CHARDONNAY 1979 Titanic, high in tonality, slightly citrus-like and very ferny in flavor—a compelling white wine overflowing with personality. *Vintage rating: Excellent. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2½ hours, then aerate 25-35 minutes. $14-$15.*

STAG'S LEAP WINE CELLARS CHARDONNAY 1979 (HAYNES VINEYARD) Exciting and glamorous, high in tonality, small-bodied—a most seductive wine. *Vintage rating: Excellent. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $14-$15.*

FREEMARK ABBEY CHARDONNAY 1978 Pungently fruity and romantic—an outstanding, dynamic, still-youthful Chardonnay marked by high tonality and creamy texture. *Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 40-50 minutes. $15-$16.*

STERLING VINEYARDS CHARDONNAY 1977 A pretty and well-mannered Chardonnay with good structure, moderate body, high tonality, and an engaging sweet finish. *Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $12-$13.*

CHATEAU MONTELENA CHARDONNAY 1977 Robust and monumental, very fruity, high in tonality, with fine overall balance—a terrific white wine! *Vintage rating: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2¼ hours, then aerate 5-10 minutes. $17-$18.*

RUTHERFORD HILL CHARDONNAY 1977 Benign and charming, quite settled, smoothly fruity, with moderate-to-large size—a serious, quiet Napa Valley Chardonnay. *Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $10-$11.*

CHATEAU CHEVALIER WINERY CHARDONNAY 1977 An excellent Chardonnay—suave, high in tonality, with moderate-to-large body and notable finesse. *Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $13-$14.*

ROBERT MONDAVI WINERY CHARDONNAY 1977 A really solid white wine—thoughtful, dignified, moderate in size, exhibiting a most satisfying coalescence of all its taste components. *Vintage rating: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¼ hours, then aerate 30-40 minutes. $12-$13.*

TREFETHEN VINEYARDS CHARDONNAY 1976 At its peak of perfection—high in tonality, with small-to-moderate body, this is a refined, elegant, most beautiful wine. *Vintage rating: Good. Best drinking: for the next 6 months-1 year. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $20-$25.*

RED TABLE WINES

Cabernet Sauvignon

CAKEBREAD CELLARS CABERNET SAUVIGNON 1980 Animated and enticing, dense in its fruitiness, with important size and middle tonality—a luxurious, complex Cabernet. *Vintage rating: Very Good. Best drinking: for the next 6-8 years.* *(Continued on page 284)*

NAPA COUNTY WINES

(Continued from page 283)

Aeration: 1-1¼ hours. $12-$13.

STERLING VINEYARDS CABERNET SAUVIGNON 1978 A beautifully made red wine of great merit, revealing subtle yet pervasive fruit presence, along with high tonality and moderate body. *Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 25-35 minutes. $12-$13.*

CLOS DU VAL CABERNET SAUVIGNON 1978 Agreeable and soft-spoken, this is a reasonably large-bodied wine marked by middle tonality and well-defined fruitiness. *Vintage rating: Very Good. Best drinking: for the next 3-4 years. Aeration: 30-45 minutes. $13-$14.*

CARNEROS CREEK WINERY CABERNET SAUVIGNON 1978 (TURNBULL/FAY VINEYARDS) Piquant, quite delicate, and penetratingly fruity—a praiseworthy Cabernet of high tonality and moderate-to-large body. *Vintage rating: Very Good. Best drinking: for the next 5-7 years. Aeration: 1¼-1½ hours. $11-$12.*

ROBERT MONDAVI CABERNET SAUVIGNON RESERVE 1978 When first opened, this bottle yielded intense black-raspberry fruitiness, coupled with considerable tannic presence and a promise of many complexities to come. That promise was realized over the course of two and one-quarter hours of aeration, as the wine gradually developed into a fabulous Cabernet of generous size and impressive polish. *Vintage rating: Very Good. Best drinking: for the next 8-10 years. Aeration: 2-2¼ hours. $36-$40.*

SPRING MOUNTAIN CABERNET SAUVIGNON 1977 Such an attractive Napa Valley wine—urbane, flowery, substantial, very well-integrated. *Vintage rating: Very good. Best drinking: for the next 4-5 years. Aeration: 1 hour. $12-$13.*

CHAPPELLET VINEYARD CABERNET SAUVIGNON 1977 Startling in its impact and still very much on the ascendancy—a tremendous red wine proclaiming both French and California influences. *Vintage rating: Very Good. Best drinking: for the next 7-9 years. Aeration: 1¾-2 hours. $14-$15.*

STERLING VINEYARDS CABERNET SAUVIGNON STERLING RESERVE 1977 A most formidable Cabernet—massive, middle-to-deep in tonality, exceptionally complex. *Vintage rating: Very Good. Best drinking: for the next 6-8 years. Aeration: 1½-1¾ hours. $26-$30.*

MAYACAMAS CABERNET SAUVIGNON 1977 Notably French Médoc in manner, perfectly structured, with extraordinary concentration and good body—a fascinating wine of great distinction. *Vintage rating: Very Good. Best drinking: for the next 6-8 years. Aeration: 1¼-1½ hours. $22-$23.*

STAG'S LEAP WINE CELLARS CABERNET SAUVIGNON 1977 (STAG'S LEAP VINEYARDS) This is a veritable blockbuster—deep, muscular, richly textured, with memorable black-raspberry flavor, surprisingly stylish! *Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 1-1¼ hours. $14-$15.*

HEITZ CELLAR CABERNET SAUVIGNON 1977 An enthralling Cabernet of prodigious size—luscious, classically Pomerol in style, with a wonderfully long-enduring second taste. *Vintage rating: Very Good. Best drinking: for the next 6-7 years. Aeration: 1¼-2 hours. $15-$16.*

CHAPPELLET VINEYARD CABERNET SAUVIGNON 1976 An opulent wine of supreme excellence characterized by vast size and depth, plus the most strongly developed prune-like fruitiness imaginable. *Vintage rating: Good. Best drinking: for the next 5-6 years. Aeration: 40-50 minutes. $18-$20.*

BURGESS CABERNET SAUVIGNON 1976 A Cabernet of great class—full-bodied, with rich plum-like flavor and deep tonality. *Vintage rating: Good. Best drinking: for the next 5-6 years. Aeration: 1-1¼ hours. $12-$13.*

MAYACAMAS CABERNET SAUVIGNON 1976 Stupendously big, marvelously concentrated, somber and profound, with a faintly astringent taste aspect—a superb wine! *Vintage rating: Good. Best drinking: for the next 7-9 years. Aeration: 1¼-2 hours. $25-$26.*

STERLING VINEYARDS CABERNET SAUVIGNON 1975 Civilized and extraordinarily lovely—this is an admirable wine of moderate-to-large body and high tonality. *Vintage rating: Very Good. Best drinking: for the next 4-5 years. Aeration: 20-30 minutes. $14-$15.*

MAYACAMAS CABERNET SAUVIGNON 1975 An awesome, deep-toned, overwhelmingly fruity Napa Mountain Cabernet with tremendous backbone and colossal size. *Vintage rating: Very Good. Best drinking: for the next 7-10 years. Aeration: 2-2½ hours. $27-$28.*

CHAPPELLET VINEYARD CABERNET SAUVIGNON 1975 Refined, high in tonality, with moderate-to-large body and distinct if understated fruitiness—a patrician wine. *Vintage rating: Very Good. Best drinking: for the next 4-5 years. Aeration: 35-45 minutes. $25-$26.*

CHARLES KRUG CABERNET SAUVIGNON VINTAGE SELECTION 1974 Splendid and heroic—a firm and muscular Cabernet Sauvignon that is completely French in its manner. *Vintage rating: Excellent. Best drinking: for the next 4-5 years. Aeration: 40-50 minutes. $16-$17.*

BEAULIEU VINEYARD CABERNET SAUVIGNON GEORGES DE LATOUR PRIVATE RESERVE 1974 Stylistically akin to a top-flight Margaux such as Château Palmer, this distinguished bottle exhibits outstanding finesse, perfect cohesiveness, and a long-lasting second taste. *Vintage rating: Excellent. Best drinking: for the next 5-6 years. Aeration: 45 minutes-1 hour. $45-$50.*

CHAPPELLET VINEYARD CABERNET SAUVIGNON 1974 Emphatically Bordeaux-like, reminiscent of the great red Graves Château La Tour-Haut-Brion—a wonderful, large-scaled, deep-toned wine. *Vintage rating: Excellent. Best drinking: for the next 7-8 years. Aeration: 1¾-2 hours. $27-$30.*

LOUIS M. MARTINI CABERNET SAUVIGNON SPECIAL SELECTION 1970 Handsome and well-bred, a California Mountain Cabernet that is solidly structured, with good size and pleasing cherry-like fruitiness. *Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: 30-40 minutes. $23-$25.*

ROBERT MONDAVI CABERNET SAUVIGNON 1968 This rarity was given to me by a good friend while the present survey was yet in progress; and, by a remarkable coincidence, a few days later another bottle of the 1968 vintage was most graciously served to me by Pat Cetta at his unostentatiously fine restaurant, Sparks Steak House, in New York City. A fitting culmination of this project, interestingly spicy, still amazingly fruity, with fairly big body, high tonality, and impeccable balance, Robert Mondavi's 1968 Napa Valley Cabernet Sauvignon is a great wine—a bona fide American classic! *Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: 45 minutes-1 hour. $45-$60.* ▽

Amen Wardy IS ANDRE LAUG

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Food

Recipes for late risers: leisurely weekend-party menu

By Mary-Jo Magnasco

EDITOR'S NOTE: *Here, from a former Bostonian, now transplanted to California, a delicious, original, and nostalgic menu for "Boston brunch," based on the very best of Irish and Italian cooking traditions for which that city is so well known.*

SCALLOP AND MUSHROOM FRITATTA WITH NEWBURG SAUCE

four to six servings

Fritatta
2 tablespoons butter
1 tablespoon olive oil
1½ pounds Cape Cod scallops
1 large clove garlic, finely minced
¼ cup fresh chopped parsley
2 scallions, coarsely chopped
8 medium size mushrooms, thinly sliced
6 eggs
¼ cup whipping cream
¼ teaspoon salt
½ teaspoon freshly ground black pepper
¼ cup breadcrumbs

Newburg Sauce
5 tablespoons butter
2½ tablespoons flour
1 cup milk, warmed
1 cup light cream, warmed
2 ounces sherry
¼ teaspoon paprika
½ cup chopped scallops (reserved from above)

For the fritatta: In large skillet, heat 1 tablespoon butter and 1 tablespoon olive oil. Wash and drain scallops; pat dry, and sauté till lightly browned. Remove from pan and put aside (reserve ½ cup for Newburg Sauce). In same skillet, add remaining tablespoon butter and sauté garlic, parsley, scallions, mushrooms till tender. Remove from pan with slotted spoon. In large bowl beat eggs, whipping cream, salt and pepper. Generously grease 2-quart casserole dish and sprinkle with breadcrumbs. Arrange scallops on bottom and place mushroom mixture on top. Pour egg mixture over top evenly and bake in preheated 350° oven till lightly browned and firm, about 35–40 minutes.
For the sauce: Melt butter in saucepan and gradually add flour to make a paste. Add warm milk and cream and simmer till thickened. Add sherry, paprika, and reserved chopped scallops and simmer 5 minutes.

Slice fritatta in wedges and serve hot with 2 heaping tablespoons of Newburg sauce on top.

SPINACH-BAKED CLAMS ON THE HALF SHELL

four to six servings

1 dozen extra large clams or Eastern quahogs
½ pound fresh spinach, stems removed
1 cup seasoned breadcrumbs
¼ cup parsley
2 cloves garlic, finely minced
1 stick butter, melted
¼ teaspoon white pepper
4 tablespoons clam juice
Optional: Tabasco sauce, lemon wedges

Scrub clams thoroughly and place in large saucepan with enough water to cover. Cover and steam (5 to 10 minutes) or till shells open. Drain clams and juice in colander covered with cheesecloth and reserve broth. Remove clams from shells and coarsely chop. Place clams in large bowl. In small saucepan, combine spinach and enough water to steam. Cook about 5 minutes, remove from heat, drain, and pat dry, and chop coarsely. Add spinach to bowl with clams. Add breadcrumbs, parsley, garlic, butter, pepper, and clam juice and mix well. Mold a heaping portion of stuffing on each half clam shell (you will not use all shells). Arrange on lightly greased baking sheet and bake in preheated 375° oven for 25 minutes. Serve hot and garnish with fresh lemon wedges and/or Tabasco sauce.

BOILED NEW POTATOES WITH DILL VINAIGRETTE DRESSING

four to six servings

10 small new potatoes (about 2¼ pounds)
¼ cup pure olive oil
1 clove garlic, finely minced
2 tablespoons white-wine vinegar
½ teaspoon Dijon mustard
¼ teaspoon salt
½ teaspoon freshly ground black pepper
1 teaspoon grated lemon rind
2 tablespoons fresh chopped dill

Wash potatoes, leaving on skins. Put in saucepan and add just enough water to cover. Boil till fork-tender. Remove from pan, run under cold water, and let cool. Slice potatoes and arrange on platter.
Dill-vinaigrette dressing: In small skillet, heat olive oil and sauté garlic. Do not brown. Remove from heat and pour in bowl. Let cool. Add vinegar, mustard, salt, pepper, lemon rind, dill and mix well. Pour dressing over potatoes and cover. Chill ½ hour before serving.

ONION-CHEESE SCONES

one dozen

2½ cups unbleached white flour
¼ teaspoon baking soda
2 teaspoons baking powder
¼ teaspoon salt
4 tablespoons unsalted butter
½ cup grated cheddar cheese

(Continued on page 284F)

Garolini

Photo: Trudy Schlachter

Garolini Shoes available at fine stores throughout the world.

"BOSTON BRUNCH"

(Continued from page 284D)

¼ cup finely chopped scallions
⅔ cup buttermilk
2 tablespoons cream

Sift flour, baking soda, baking powder, and salt into large bowl. Cut in butter with 2 knives till texture is very coarse. Add cheese and scallions and mix well. Add buttermilk and cream and form into dough. Turn onto floured board and roll out till ½-inch thick, using extra flour if necessary. Cut 2 x 2 inch squares. Place on greased baking sheet and bake in preheated 375° oven for about 20 minutes or till golden. Serve warm with butter.

IRISH WHISKEY SODA BREAD

six to eight servings

3 cups unbleached white flour
1½ tablespoons baking soda
1½ teaspoons baking powder
¼ teaspoon salt
2 tablespoons sugar
¼ cup caraway seeds
1 cup raisins
½ stick butter
¾ cup buttermilk
¼ cup plain yogurt
¼ cup Irish whiskey
1 egg yolk

Mix all dry ingredients in large bowl (include raisins and seeds—you do not have to sift). Cut in butter with 2 knives till size of peas. Add buttermilk, yogurt, and ¼ cup less 1 teaspoon whiskey to bowl and mix till all liquid is absorbed and you can work dough. Remove from bowl and place on floured surface and knead gently. Form in shape of a ball and with side of hand make an impression on top of loaf in sign of cross (about ⅛-inch deep impression). Beat egg yolk and 1 teaspoon whiskey together and coat entire loaf of bread with this mixture (easier if you pour egg mixture in palm of your hand and work it gently and evenly around loaf).

Place in well-greased soufflé dish and bake in preheated 350° oven for 1 hour 10 minutes. Do not allow raisins to burst or burn. Let cool on wire rack and dust with powdered sugar. Serve with whipped unsalted butter.

BAKED STUFFED APPLES WITH RUM-RICOTTA FILLING

six servings

6 large Rome apples
5 tablespoons cinnamon
5 tablespoons nutmeg
6 tablespoons sugar
2 tablespoons dark brown sugar
6 teaspoons unsalted butter
½ cup apple juice, heated

For the filling
1 pound ricotta cheese
1 cup sugar
½ teaspoon cinnamon
3 tablespoons each grated orange peel and grated lemon peel
1 tablespoon rum
Dash of nutmeg

Garnish: 1 pint heavy whipping cream
1 teaspoon vanilla extract

Peel and core apples. Mix cinnamon, nutmeg, brown and white sugars in bowl. Place 1 teaspoon butter and 1 teaspoon sugar/cinnamon/nutmeg mixture in cavity of each apple. Dust remaining sugar/cinnamon/nutmeg mixture all over apples. Place apples in 2-quart baking dish. Pour warmed apple juice in bottom of baking dish about ¼-inch deep. Bake uncovered in preheated 400° oven about 50 minutes. Baste apples several times with their juices while they're cooking. Remove from oven and cool. With sharp knife, scoop out a little more than half of the cooked apple, leaving a sturdy enough "shell" to contain filling. Reserve scooped-out apple. Chill apple "shells."

In large bowl, mix ricotta cheese, reserved apple pulp (chopped or mashed), sugar, cinnamon, grated orange and lemon peel, and rum and mix well. Fill each apple cavity with generous amount of ricotta filling and chill covered for at least 2 hours. Serve cold with fresh dab of whipped cream topped with sprinkling of nutmeg.

BOSTON BLOODY MARY

one serving

2 ounces vodka
2 ounces clam juice
3 ounces tomato juice
Dash Tabasco sauce
Crushed ice
1 lemon slice

Stir together first four ingredients, pour over crushed ice. Garnish with lemon round. ▽

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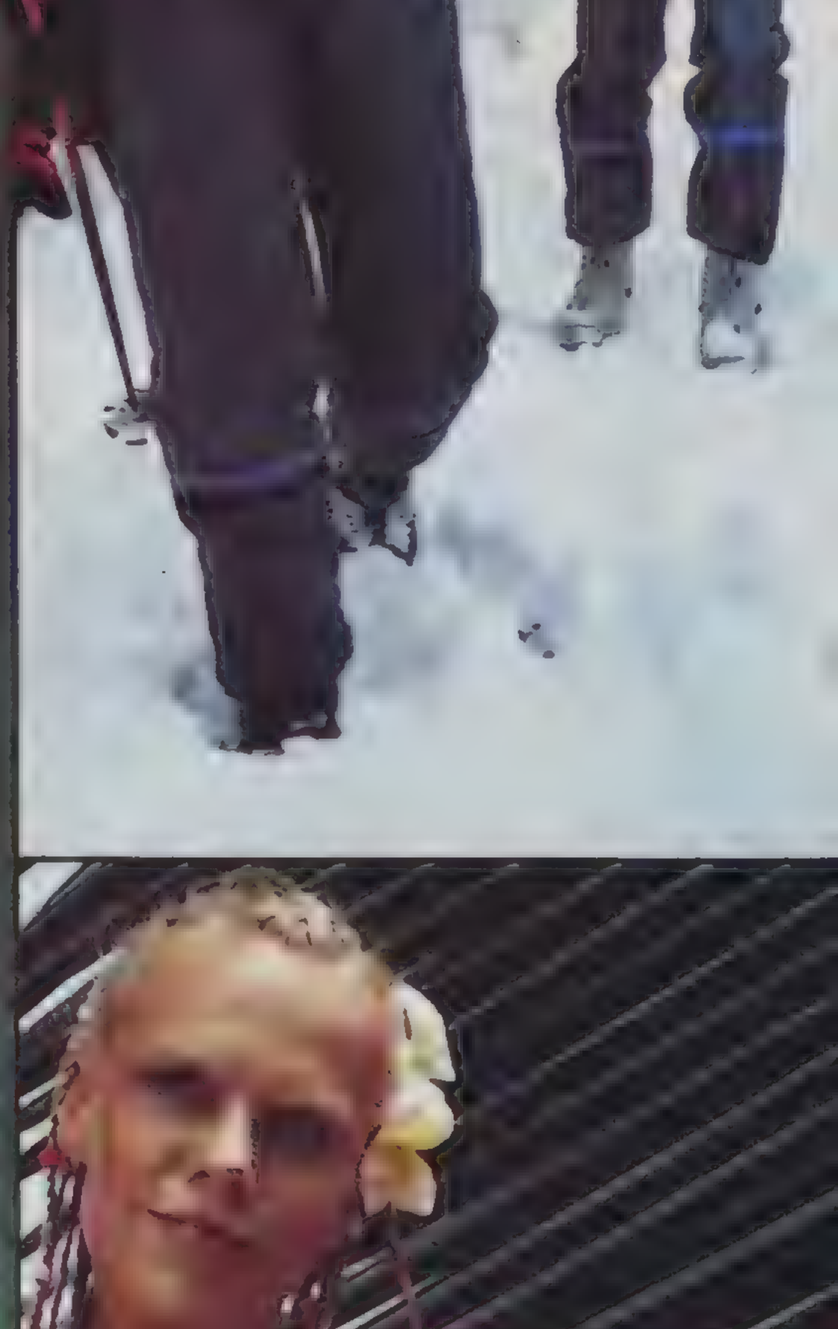

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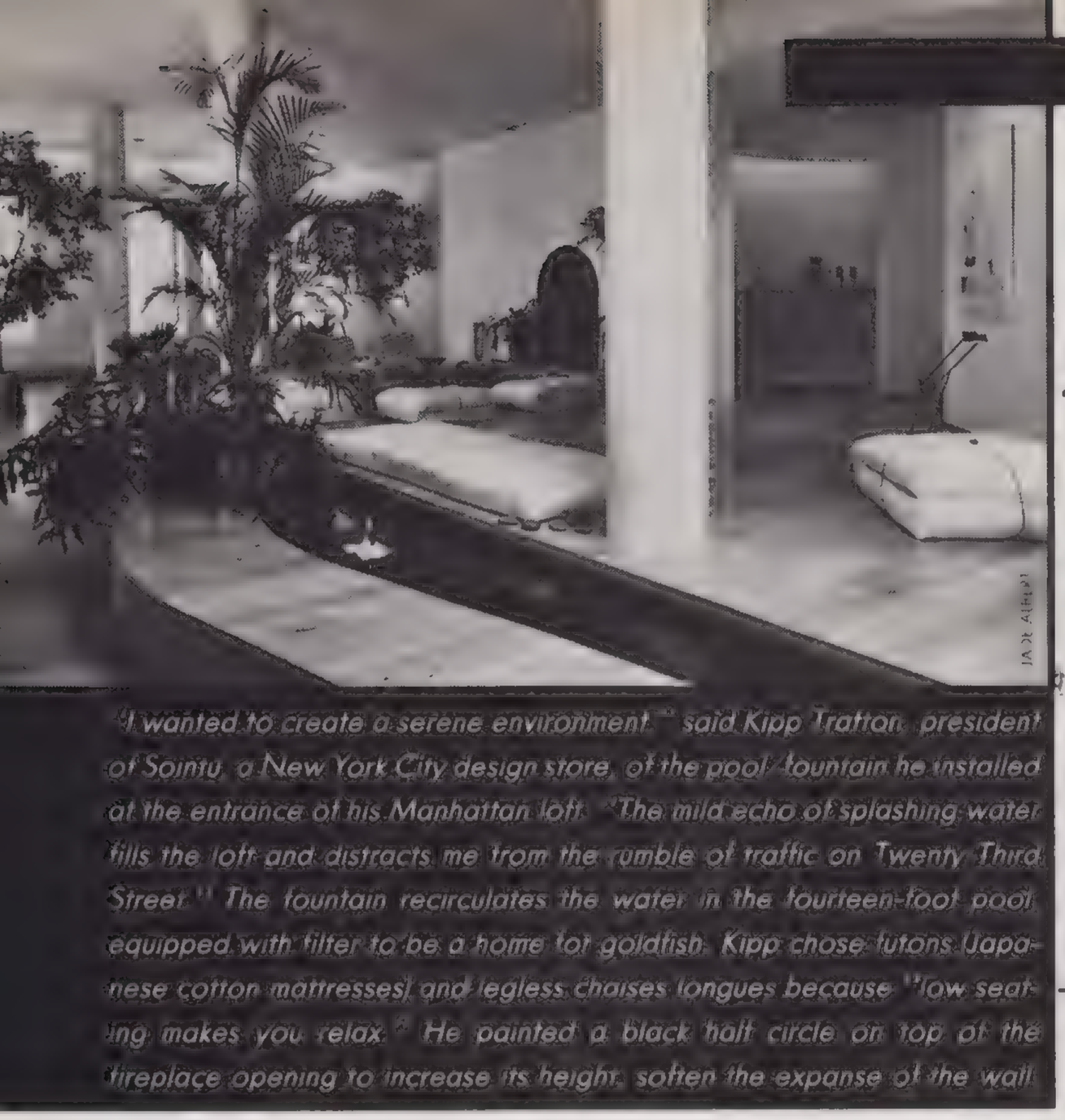
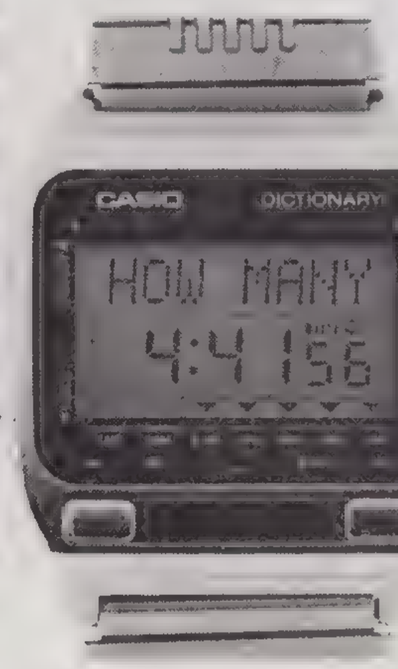
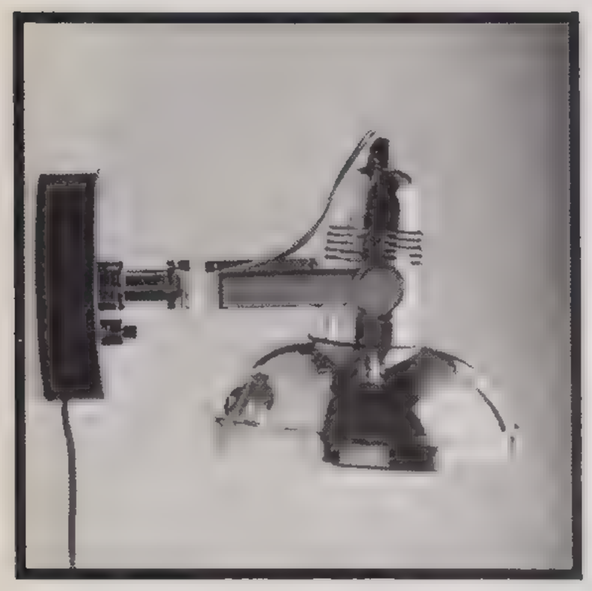


"I wanted to create a serene environment," said Kipp Tratton, president of Sointu, a New York City design store, of the pool fountain he installed at the entrance of his Manhattan loft. "The mild echo of splashing water fills the loft and distracts me from the rumble of traffic on Twenty Third Street." The fountain recirculates the water in the fourteen-foot pool equipped with filter to be a home for goldfish. Kipp chose futons (Japanese cotton mattresses) and legless chaises longues because "low seating makes you relax." He painted a black half circle on top of the fireplace opening to increase its height, soften the expanse of the wall.



Want a quick Spanish lesson? Look at your watch! Casio's new translator wristwatch converts 1711 words from English to Spanish and vice versa, and tells you thirty-six common sentences in English, Spanish, Japanese, French, German. It keeps time in all of the world's twenty-four time zones, has an hourly time signal, daily alarm, and—for traveling joggers—a 1/100 of a second stopwatch; $129.95, at Macy's.



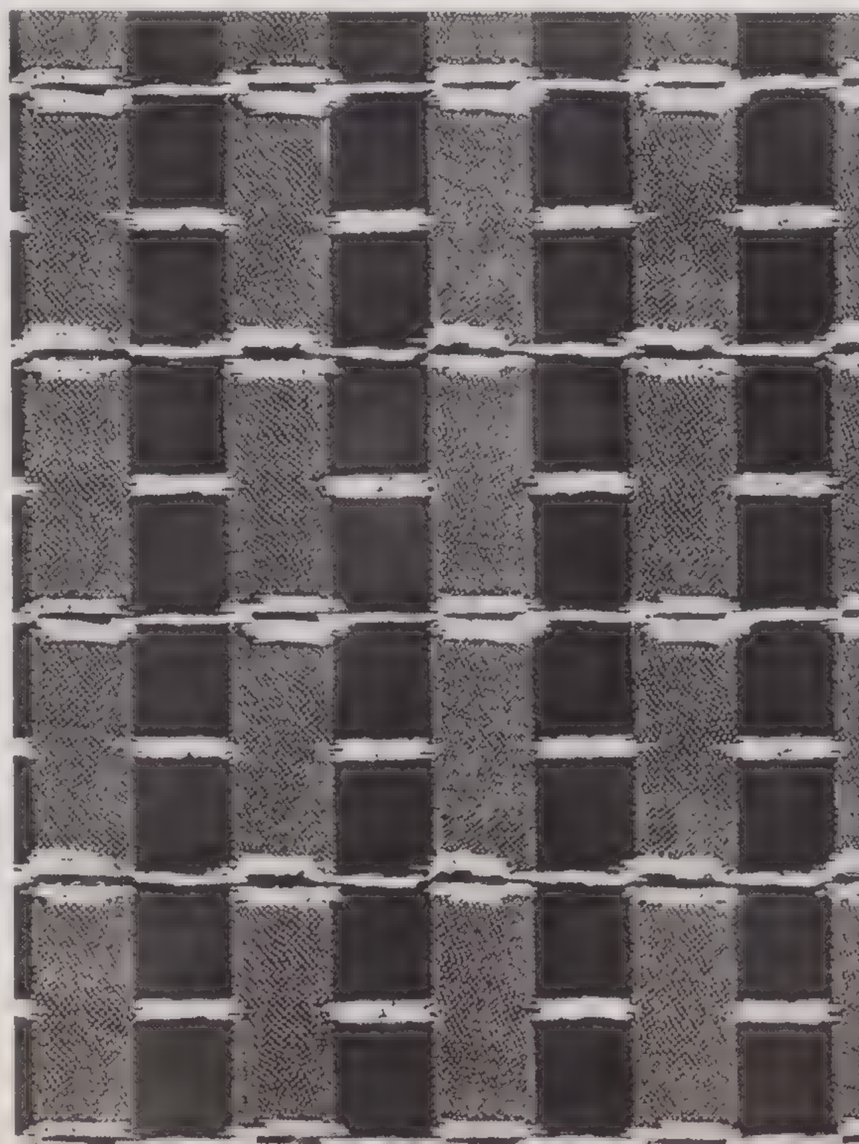
Solid brass wall-mounted lamps with swivel yokes and interchangeable hoods offer a refreshing option from the predictable cylinder-shaped lights we've grown accustomed to. Made in Barcelona, Spain, by Agusti; available at Lee's Studio Gallery, NYC. *Above left:* $124.50; *right,* $175.50.

MIXING BUSINESS WITH FITNESS

No room in your office or apartment for exercise gear? Exer-Rest Chair, invented by a California professor, Jim Berner, with the help of an orthopedic surgeon, offers comfortable support for quick naps plus fitness conditioning. Arm and leg bars use hydraulic cylinders to provide exercise resistance; angles are plotted for maximum effect. $1950, Isolab, Sacramento CA.

Looking for a Queen Anne low boy? Ask a computer. Compute-Antique in England has more than ten thousand items, from over five hundred dealers, programmed into their computer. Antiques buffs call or write in a specific request; and, for no charge, Compute-Antique provides name of the dealer, specifications, and price. Pictured, a typical entry: piano in a Cuban mahogany case, circa 1785; Compute-Antique, 204-6 High Street, Bromley, Kent, England BR1 1PW.

Inspired by the extensive array of wallcoverings from the past at the Cooper-Hewitt Museum in New York, Brunschwig & Fils, NYC, has culled eleven historic wallpaper designs particularly suited to contemporary taste into its new "Cooper-Hewitt Wallpaper Collection." Favorite documents include geometric, textural, trompe l'oeil, floral, and naturalistic patterns of the eighteenth and nineteenth centuries as well as designs that imitate textiles, ornaments, materials used in architecture. Pictured: "Toile Normande," adapted from a wallpaper that was block printed in France around 1800. Available in twelve colors.



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Travel Now

Passport news...best barging in Europe... more class in the air

By Richard Alleman

Adding new drama to Singapore's ever-soaring skyline, two dazzler hotels: the pagoda-roofed Dynasty (left) and the atrium-lobbied Pavilion Inter-Continental (right). At the ultra-Oriental Dynasty, a spectacular three-story-tall lobby is walled with teak panels carved in China and lit by four gigantic Chinese lantern-like chandeliers. The pool level—duplicating an imperial palace garden with pavilions, weeping willows, lotus pond—also has one of Singapore's largest hotel swimming pools. Rooms are decorated with Chinese prints, lacquered paintings, teak-finished furniture. . . At the Pavilion Inter-Continental, four glassy elevators serve guest rooms, shopping/dining arcades. Top shopping, here: Hermes, Ferragamo, Van Cleef & Arpels, Givenchy Gentleman, Pierre Balmain; plus an authentic replica—in cuisine, decor, and service—of France's Belle-Epoque-splendid Maxim's de Paris restaurant. For details, see page 300.

Dive into Jordan!

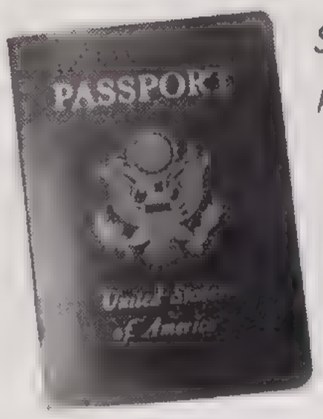
Besides romantic desert scenery—like Wadi Rum, *above*, a film location for *Lawrence of Arabia*—Jordan offers some of the world's best snorkeling and scuba diving in its Red Sea waters off Aqaba. A new, surprisingly low-priced dive package includes round-trip flights from New York to Jordan on Alia The Royal Jordanian Airline, a night in capital city Amman, seven nights in Aqaba, two meals a day, nine dives with equipment and instructor . . . plus a number of optional sight-seeing excursions. Price: $1274 for divers, $1155 for accompanying non-divers. Departures through July 1. For further details, see your travel agent or turn to page 300.

CONSIDERING A CRUISE? Fielding's recently updated *Worldwide Guide to Cruises* by Antoinette DeLand provides solid pre-trip and on-board tips . . . lists major cruise lines and cruises . . . profiles and star-rates today's top ships; $12.95 at most bookstores. Flash: Some cruise lines—such as Sitmar and Home Lines—are now offering super-saver price reductions on 1983 sailings booked before March 31. Check with your travel agent . . . immediately!

For hire: a billionaire's barge! The glamorous canal boat M/Y "Princess" (above), accommodating up to five couples, is now available for charter. Fully crewed (with captain and staff of five) ten-day floats along the inland waterways of France, Belgium, Holland, Germany cost approximately $32,000, include meals, wines, minibus for shore trips, tips. For information, write Adventures Unlimited, 210 Post St., San Francisco CA 94108; or see page 300.

NYC's newest address

In Manhattan, a new place to stay for travelers on extended visits . . . 1022 Lexington Avenue. This 1870s town house—now reborn as a luxurious inn—has just four small suites, each decorated with English country-house charm by interior designer Georgina Fairholme. Suites have fireplaces, kitchens with microwave ovens, bathrooms with Jacuzzis, private phone numbers/answering machines. Monthly rate: $3800, single; $5200–$6750, double. See page 300 for further information.



Starting now . . . the next passport issued you by the U.S. Passport Office will be valid for ten—rather than five—years. The fee for the new extra-long-life document: $35.

A new class of flying. With the introduction of Super Executive "J" Class, Japan Air Lines now offers four classes of service on many international flights. This new "class"—between First and standard Executive—features special menus, private cabin, extra-wide seats, footrests. Cost: 12 percent above full economy fare on Pacific routes.

in-season bargain

Jamaica's posh Trident Villas and Hotel resort at Port Antonio comes up wth a special seven-night package now through April 30. $1780 provides two people with an attractive studio room—ceiling fans, chintz bedspreads, tiled floor—plus daily breakfast, afternoon tea, and dinner; round-trip air transportation between Kingston or Montego Bay and Port Antonio; a rafting trip on the Rio Grande River; a tour of untouristy Port Antonio. All taxes are included; the only extras are tips—for waiters who serve with white gloves in the candlelit dining room—and for cocktails. For information/reservations, call First Resort Corporation at (800) 235-3505; (212) 689-3048 in New York State . . . or ask your travel agent.

Here comes the summer of 82°

82°F. That's the average mean temperature in the summer in the American paradise. With trade winds blowing almost without exception from an easterly direction. (Now that doesn't sound mean at all!) See your travel agent.

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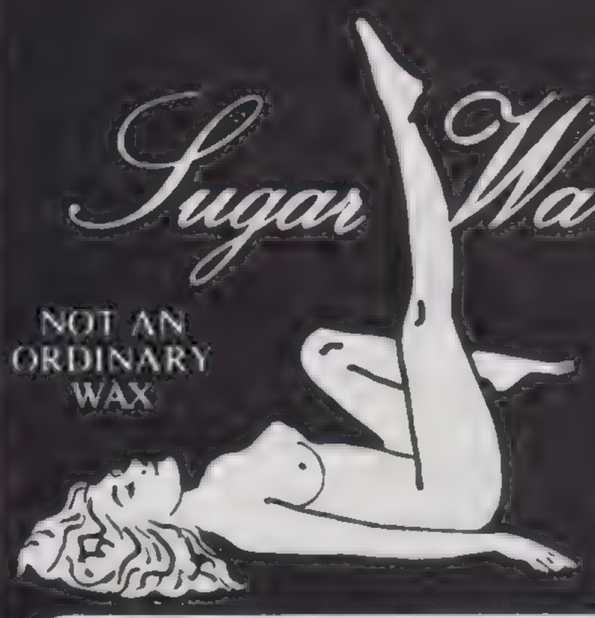

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Layered history in Bath, England: ruins of ancient Roman temple/bathing complex, *above*, in the shadow of the city's fifteenth-century abbey

England revisited: the classic comforts still apply

The joys of Britain: idyllic inns, glorious gardens, cheery tea-times

BY DEBORAH MASON

My last trip to England was twelve years ago. Then, the frenzied hippie splendor of Kings Road was starting to abate, tea at the Dorchester was *de rigueur,* and Lady Di was a mere slip of nine. What had changed, what hadn't—I was curious. I had one week to find out.

London. Observations, surprises: The string trio playing Vivaldi among the crowded flower and book stalls in Covent Garden sport black T-shirts and straw-blond punk haircuts.

Many of the newsstands are operated by Indians.

I meet the current Duke and Duchess of Westminster at a party; they may be all of thirty. She, godmother to the Royal babe, looks like a Houston debutante—a tangle of blond hair, a cowboy belt cinching her purple dress. He looks like Anthony Andrews.

The London parks are rife with irises, marigolds, pansies, and roses; the canvas sling chairs, on loan for the day to sunbathers and knitters, are still scrupulously folded up and returned at nightfall.

On the Strand, I am comforted to see that the Regency stucco façade of one of the last surviving Nash "pepper pot" buildings has been meticulously preserved, its insides scooped out to house a new bank.

On a sunny front terrace of a pub in South Kensington, I eat a "plowman's lunch" of bread, pickles, and cheese and watch a "crocodile" line of schoolgirls in blue jumpers and wide-brimmed straw hats file down the street. All around me—the chatter of French- and Arabic-speaking students from the "English-language schools" all over London.

A post-theater dinner at Neal Street Restaurant is the best meal I've ever had in London: buttery quails' eggs in a nest of alfalfa sprouts, pike and salmon quenelles sauced in tarragon, a heavenly zabaglione flavored with, surprisingly, a fruity Muscat de Beaume de Venise.

My hotel for the week: The Churchill on Portman Square in the West End. Its lobby is swank high Regency—marbled columns, cut-glass chandeliers; its room service superb. Mornings, my phone call brings a robust British breakfast to my room within minutes.

Tea at the Dorchester is comforting. I slather my scones with strawberry jam and Devonshire cream. I'm home.

Late Friday afternoon, we drive out of London for a perfect country weekend. First night: "The Cottage" in Welford on Avon, Warwickshire—four hundred years old, dusky pink clematis climbing over its thatched roof (a thin wire mesh on top to keep the birds from borrowing for their nests), the kind of English country garden I thought no longer existed with true blue forget-me-nots, thyme, white maidsnow, and a sleepy grey cat named Boo-Boo. The best surprise of all, my breezy hosts,

(Continued on page 304)

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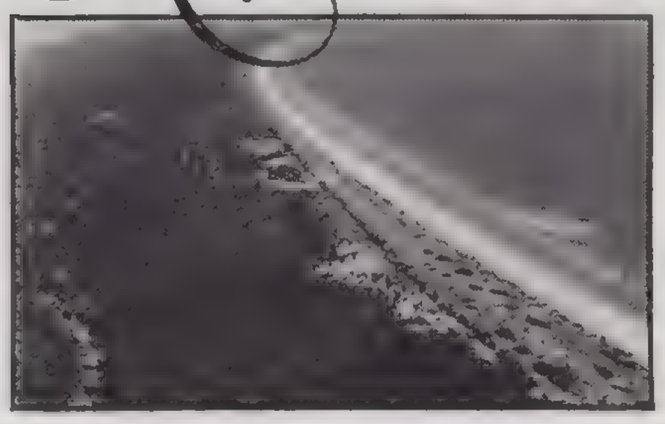

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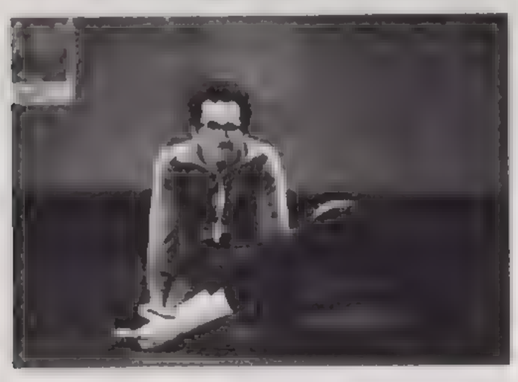

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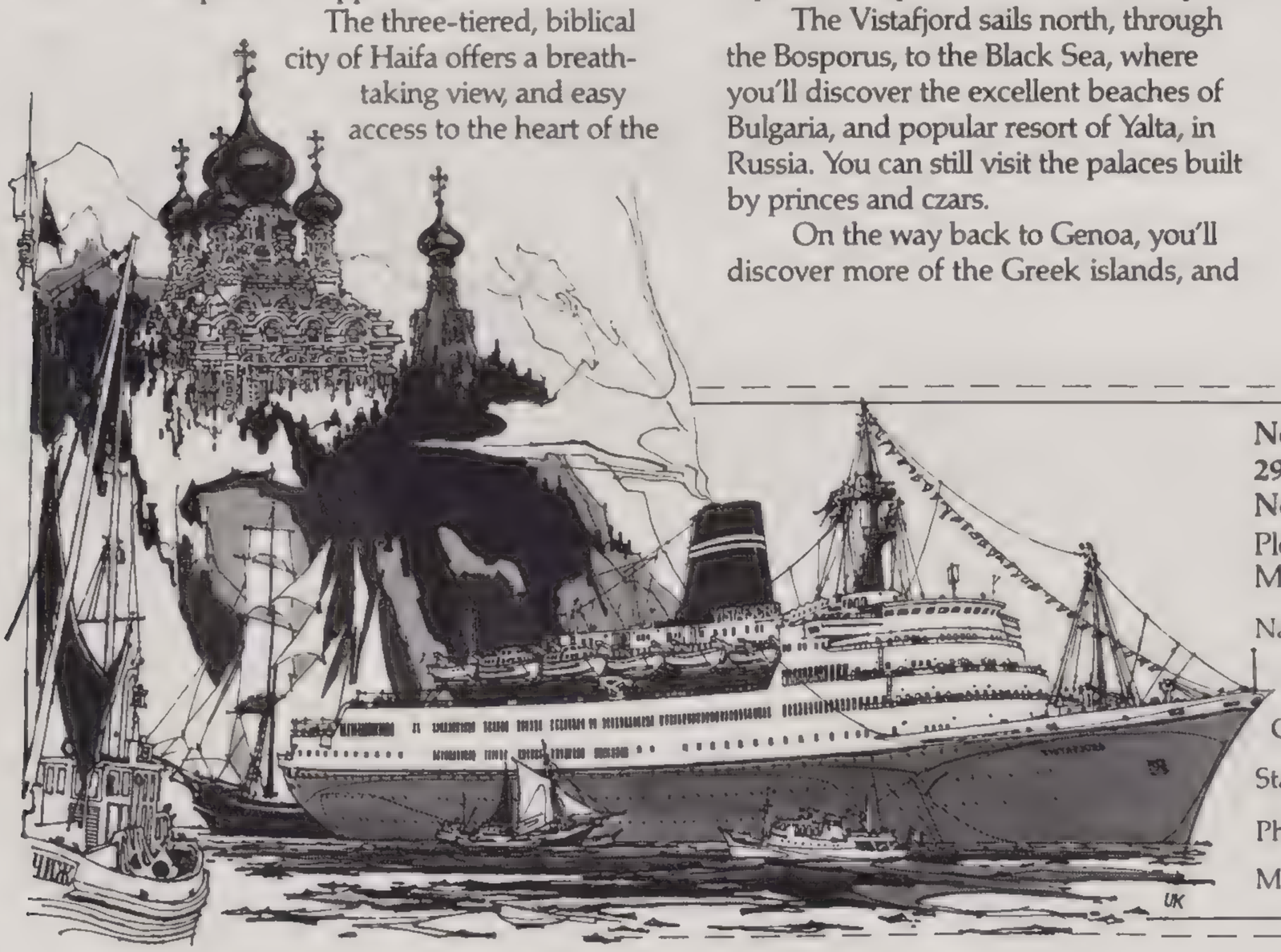

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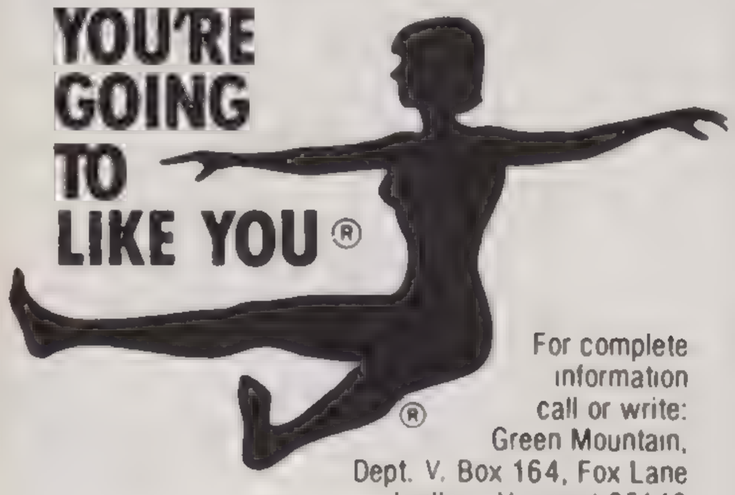

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ENGLAND

(Continued from page 298)

Audrey and Jack Robards; she's an artist who paints local landscapes, he's retired. They provide a dinner of roast beef, Yorkshire pudding, and trifle, then tuck me under a plump pink-flowered comforter for the night.

Next morning: Audrey's bountiful English breakfast (Jack does the dishes), then a drive west through the snug green Cotswolds. Along the road, we see sheep nuzzling their black-eared lambs, egg-yolk-yellow fields of rapeseed, neat-as-a-pin hedgerows—one clipped into the shape of two birds that look as if they are perched on the top of the hedge. We meander through tiny villages such as Upper Swell, Snowshill (pronounced "snuzzle"), and Chipping Campden, once the center for the area's wool trade; its shops and houses are dripping with pale-lavender wisteria. The main thoroughfare: Sheep Street.

A late-afternoon tea at Deborah's Kitchen in Stow-on-the-Wold: the scones are so irresistible, I buy two dozen to take back on the plane with me.

Saturday night, I slip into another century. My hotel, Hunstrete House, a grand eighteenth-century manor house in Chelwood, Avon, stands like a proud dowager on a ninety-acre estate of fields, woods, and gardens that date back to 936. Outside the window of my room: a magnificent formal hedgerow maze, an Alice-in-Wonderland croquet lawn, a huge walled garden bursting with lush emerald lettuce, purple sage, and ripe pink peonies—all grown for the hotel's dining room

Alain Dubois from Normandy commands the kitchen; it shows. My dinner: airy Stilton-cheese puffs sauced in sour cream and cucumber, a rosy filet of lamb laced with tarragon, and lemon syllabub, an ambrosia of cream, white wine, and lemon. I sample my friend's dinner: the tenderest of tender stuffed wood pigeon, blackberry sorbet in a pastry shell.

My room has every imaginable convenience—hair dryer, digital clock, color TV—but I find most appealing the peculiarly British touches—the jar of green pine bath salts by the tub, the sachet tucked in the wardrobe.

Sunday morning: the bells from the

Rite of spring: lawn-chair-seated concert-goers in London's Hyde Park

churches chorus as we drive into Bath, one of Britain's architectural and literary showplaces. It's early, but the weekend gardeners are already tending tiny plots of land wedged between the city's shops and commercial buildings. We wander through the grand Palladio-inspired façade of the Royal Crescent, the swank Pump Room and the Assembly Rooms. Here, in the late eighteenth and early nineteenth centuries, the royalty and literati of Europe gathered to socialize and "take the waters" of the natural hot springs while Jane Austen deftly satirized them with her enchanting poison pen.

We descend to the entrails of the city to Bath's grand secret, the vast underground labyrinth of Roman baths, altars, and temple ruins that lies under the buildings of the modern city, much of it still under excavation.

My last night in England, I visit an old friend, The Compleat Angler Hotel in Marlow, where I stayed on my last trip. Isaak Walton wrote his classic book on fishing here 350 years ago and gave the inn its name. I'm comforted; nothing has changed. We have pre-dinner drinks on the terrace bordered by brilliant marigold and geranium beds; the lawn in front of us slopes right down to the Thames bank. On the opposite shore, a scene straight from "Locksley Hall": a spidery weeping-willow tree standing guard over a tiny stone church and its ancient graveyard; a dark eighteenth-century manor house draped in ivy. Dinner is perfect: duck à l'orange with an extra splash of Grand Marnier as it is served.

My last morning in England. I treat myself to breakfast in bed at The Compleat Angler: three different crocks of jam on my tray, my pot of tea served with a pitcher of warmed milk and rough brown nuggets of crystallized sugar, the Thames flowing by my window. *Plus ça change. . . .* ▽

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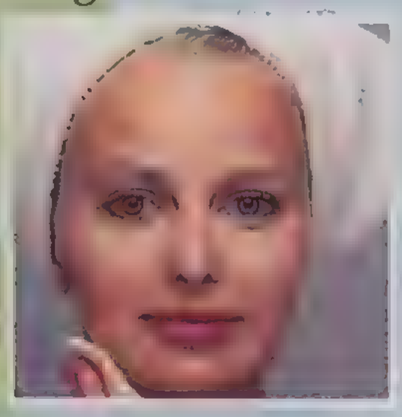

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Gutsy, glamorous Costa Smeralda: another Italy, another world!

A fashion editor scouts Sardinia's lushest locale

BY POLLY ALLEN MELLEN

EDITOR'S NOTE: *One of Vogue's most traveled is fashion editor Polly Allen Mellen. Jetting around the globe for photography sessions, she brings back sophisticated reports on her locations. Here, what Polly told us about her working stay, last fall, in Costa Smeralda. She's plotting next to vacation there.*

Costa Smeralda is everything I would want in a holiday. It has the most wonderful beaches, wonderful water, wonderful weather, not too hot. The terrain—an extraordinary gutsy, manly coast. There are moments when it reminded me of Maine or Oregon or all of the very strong spots that you can go to where the terrain is wild. The country gets more pastoral as you move inland; but along the seaside, the place where we were, it is very rugged. It feels like Italy, it's a little rougher. It's a little less refined. It's the most spectacular island I've ever been to—and I've been to many. And there's the superb food—it doesn't matter where you eat—even in the smallest, the least touted restaurant, you get fish caught an hour before . . . wonderful Sardinian wine . . . wonderful Sardinian cheese, vegetables, fruits, just perfect.

When we were there in September, every single day was like this: clear blue sky, a little breeze, balmy; at night, you put a sweater on and that's the most you do. I'm told that the climate is mild May through October, with temperatures averaging in the sixties and seventies. Sometimes, there are strong winds that blow for several days; but this was September. No big wind, just absolutely perfect weather, ideal weather.

We flew to Rome on TWA, then took Alisarda from Rome to Sardinia. Alisarda is considered—by the Sardinians and by those who take it the most—to be an airline you can really count on. It seems never to leave late; everybody talks about the way they run their airline. I think that's a tremendous plus. You land in the city of Olbia, and drive to the Costa Smeralda, a resort developed by His Highness Karim Aga Khan.

Along the Costa Smeralda, there are remarkable rock formations: all the rocks are round, and raw, and they look like leather has been thrown over them, or they look like mammoth sculptures. The shapes are caused by the water and high winds. The typical architecture on the coast is white with tile roofs.

Costa Smeralda beach scene: rough rocks, soft sands, clear emerald waters

We stayed in the port, Porto Cervo; my team was at the Hotel Cervo, and was treated wonderfully.

There are shops in the port: Gucci, Gianni Versace, Rizzoli. And restaurants: we dined at a wonderful little restaurant right on the quay. You can walk down some stairs, across a bridge, and right to the restaurant called Il Pescatore.

All fish; they tell you what they have: you can see when you walk in, great fish tanks, and you pick what you want, and always a great big homemade pastry. Wonderful, wonderful pastry, wonderful figs and melon and wonderful grapes; just a very seductive situation. Completely unfancy. No glitter. A treasured harbor place.

The main hub is Porto Cervo. A few minutes away is a little villa hotel called the Hotel Pitrizza. The director of the Pitrizza is Antonio Marson, and he is a dream. He's just wonderful. It is just enough out of the way so as to be very, very private. Beautiful food. Very small. Expensive, more expensive than the Hotel Cervo, which is a great deal bigger.

Then there is the Hotel Romazzino, which is bigger, with beautiful gardens and three beaches, each offering more and more privacy. The service is superb, the food is superb.

Another excellent place is the very famous Hotel Cala di Volpe. The old part is twenty years old; there's also a new part—but you can't tell one from the other because they're so beautifully integrated. Cala di Volpe's architect was Jacques Couëlle. He's a very remarkable man in his eighties. He expresses his feeling for space and sense of luxury using leather and tile and natural hemp; no garish colors, all very sort of natural. And Cala di Volpe has a famous golf course, which is a Robert Trent Jones course. Robert Trent Jones built the most famous and the most difficult golf courses in the world; and to have a golf course like that in this mountainous, extraordinary region is something.

The Cala di Volpe is a "beautiful people" place. Lots of Arabs *(Continued on page 308)*

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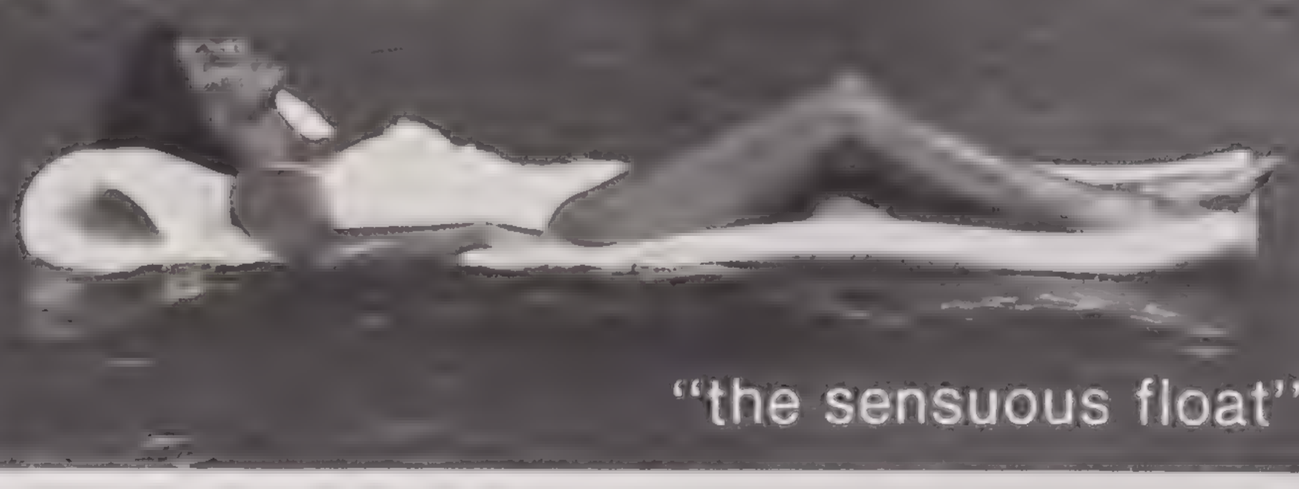

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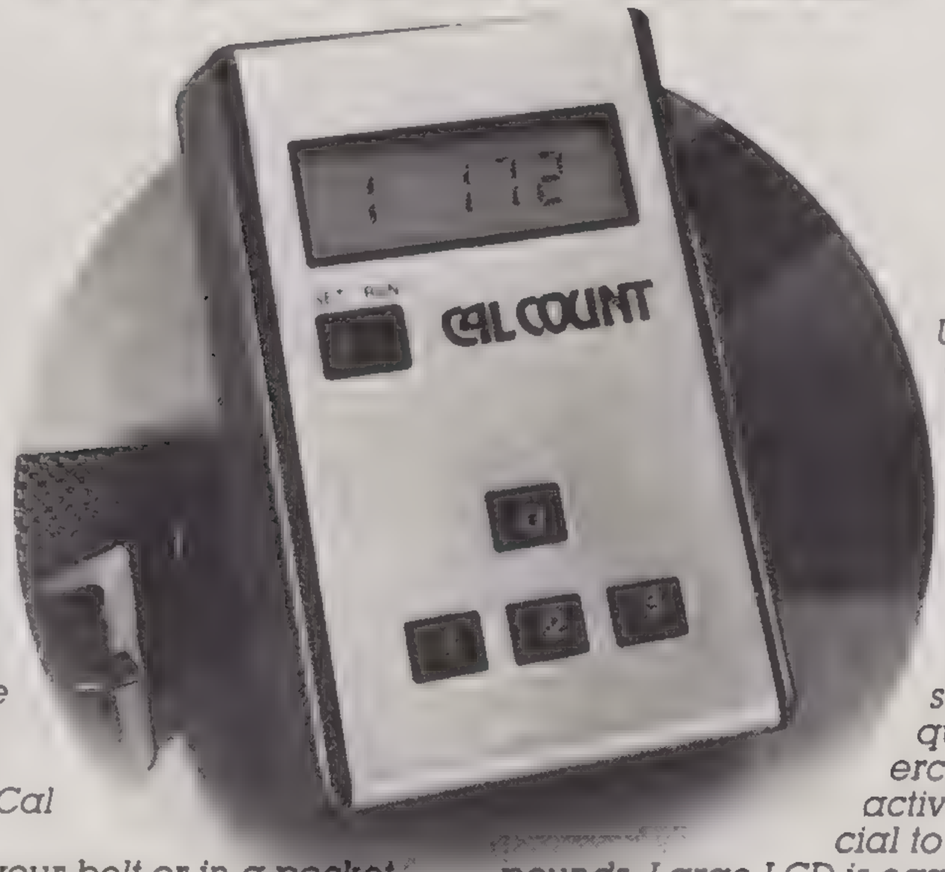

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COSTA SMERALDA

(Continued from page 307)

were staying there. Obviously, it's older, less swinging, much fancier, much more expensive; but, the most beautiful hotel, and they know it.

There are two discothèques nearby: there's Lo Scorpio in the Porto Cervo area—very European. And then there's Ritual, and it is in a castle, abandoned castle that is just ruins. And it is lit to cry, and it is the most romantic thing you've ever seen. All you need is a cotton shirt and a pair of pants. You don't need a jacket, a tie, you don't need anything (except—at the Cala di Volpe if you go into the main dining room).

Now, we went one night to a restaurant

Costa Smeralda's grandest place to stay: the Moorish-moderne Hotel Cala di Volpe

called Grazia Deledda. I had a meal that I can compare to one of Michel Guérard's meals at Eugénie-les-Bains. It is the most beautiful . . . the presentation, the way it was done. The restaurant is in a farmhouse. Rough-hewn beams. Every chair different, very comfortable. Big open sort of trestle table; then they put a linen cloth over it, beautiful silver and candelabra, and that mixture of rustic and great. Everything is cooked to order and beautifully done.

We also went to a restaurant that was really the favorite of the crowd. It was called La Mola and run by a very, very attractive guy named Gianni. Never had better carpaccio; and I've never had better roast pork.

At the Hotel Cervo we ate outdoors beside the pool at a long table under grapevines, and had the best melon, best prosciutto; I mean, superb.

We always asked what was the fresh fish of the day, and it was bluefish and sole and a crawfish and wonderful squid. The people are very proud so they won't push their specialties. But they would often suggest—very politely—won't you try our Sardinian cheese? Won't you try our pasta the Sardinian way? The way we do it here on the Costa Smeralda? And we never ate otherwise because it was everything we wanted.

The best Sardinian cheese was like a *chèvre*, a goat cheese, and wonderful. The wine is white or rosé or red. Generally we had white. The white wines most people seemed to want. Bottled water. Wonderful bread. All native, all homemade—coarse, gutsy bread, or what they call Italian bread always in different wonderful shapes. A superb kind, like a cracker, very bumpy, made of cornmeal, and buttered, and very, very crispy—you just broke off a piece to have with your olives and tomatoes and cheese

while waiting for your dinner to come.

The people around you are all European: French, German, Italian. Didn't see any Americans, not one.

We went to another restaurant that's called Piccolo Mondo—white squishy banquettes, meaning white duck cushions on white poured-concrete bases. You're sitting oh so comfortably and they pull this rough-hewn table up to you and they tell you what they're having tonight. In each restaurant the waiters have a terrific way of dressing; it could be a blue scarf at the neck and white shirt with sleeves rolled up and khaki shorts, or black pants and a blue shirt which would be cotton lisle with just a little name on it, or just a T-shirt—great taste.

But best of all were the beaches—Romazzino, Capriccioli; the beaches are just . . . perfect; and they were never crowded, never. Nobody on the beach! Maybe one family but . . . nothing. More nudity than I've seen anywhere else. Except the men; but all the children and all the women. Top and bottom. On the pure white sand. The juniper trees go right down to the water—it really is emerald. Lots of boats. There's a yacht harbor and very, very active boat life. Perfectly beautiful boats of all sizes. Very active windsurfing. Muscles, all kinds, extraordinary. Of course, the hotels have pools; and each one is different—wild free forms, some with waterfalls—and wonderful, if you like that kind of swimming—which some people do. But for me, I go to the ocean every time. ▽

For more about Sardinia's Costa Smeralda and its hotels, write: Consorzio Costa Smeralda, 07020 Porto Cervo, Sardinia, Italy.

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The great Irish magic show

An enchanted encounter with Ireland . . . its myths, its ghosts, its beauty

BY WILLIAM P. RAYNER

One of Ireland's oldest baronial residences—Malahide Castle—founded in the twelfth century by a knight in the service of England's Henry II

There is a magic show going on up in the North Atlantic where Celts, Vikings, and Normans have met to bring us mystery and make-believe about leprechauns and fairy gods who fought ancient battles and performed great deeds. On a small island rather the size of Maine, though farther north, palm trees grow, people talk in song, horse caravans crowd the narrow lanes, and rain bows the horizon. It is a land of cozy chats in country pubs, of mighty castles and thatched cottages. It is an ancient island where mystery and magic mingle daily with reality. It is Ireland.

Our first introduction comes in the form of a great Palladian house named Castletown, just west of Dublin. The massive central building flanked by curving colonnades of an Ionic order, which link the outlying wings, is approached from a long avenue of lime trees guarded by gate-piers with Sphinxes. It is a wondrous structure built by an Irish politician "Speaker Conolly" in the second decade of the eighteenth century. Robert Lowell, the American poet who resided in a corner of this house each summer, has written (though not about this house) that "only by exaggerating could I tell the truth," which is apt, for this great pleasure palace, with its floors of oak and walnut, its cantilevered stairs of black palmer's stone with a brass Doric balustrade (for which there was a special servant to keep it polished at sixty shillings for the year), its festooned walls of plasterwork, and fourscore rooms, is describable only by hyperbole.

Castletown, though first conceived by William Conolly in 1718, took some fourteen years to complete "so magnificent a pile of building" and, as in other great houses there, continued to be a work in progress, with each succeeding generation adding onto the original structure. (The famous staircase was added after forty years of residence.) However, it was the original concept of this house that ushered into Ireland the Georgian period, which for the first half of the eighteenth century was dominated by Palladian architecture. While such dwellings were originally created as Italian country houses for the Venetian nobles who deserted Venice for the country during the sixteenth century, the formula was later adopted in almost every civilized land. But as Desmond Guinness, who is the head of the Irish Georgian Society and author of many books on the subject, has pointed out, the style took root most successfully where Protestantism prevailed, for the sobriety of its classical lines appealed to this stern ethic. Yet, while the façades of these houses were architecturally pure, what became known as the Georgian style yields a wild contrast between the simple lines of the exterior and the baroque, rococo, chinoiserie treatment of their interiors.

A marvelous example of rococo decoration with its garlands of plasterwork that encase family portraits can be seen above the cantilevered staircase of Castletown. Yet there are also less flamboyant rooms such as the great entrance hall with its black and white lozenges of marble flooring on which are anchored Ionic columns to support a balcony. Houdon's famous bust of George Washington has for almost two hundred years watched over all this magnificence. What we were particularly interested in seeing, though, was the dining room, not so much for itself as for the damage caused by Beelzebub when he pressed a call on the Conollys one night.

According to James Reynolds in his book *Ghosts in Irish Houses,* the devil accompanied Thomas Conolly home one evening after, of all things, fox hunting with the squire, at which time the demon proceeded to drink too much, fell asleep, and when a servant thoughtfully removed his left riding boot, there appeared a cloven hoof—which as we know betokens the devil. A priest was summoned to subdue the monster, but lost his Irish glib and flung a holy book at the intruder. The missal bounced off the devil's head and smashed a mirror which to this day has not been repaired. The devil departed in a puff of "yellow sulfurous fumes" through the creamy marble of the hearthstone, which also remains on view.

Stories of the supernatural are a rich part of Irish legends and current events. There was not a single castle we visited that did not have a live-in ghost. There are ghosts that toss furniture about (poltergeist), burn houses down, hiccup, drag chains about, scare pregnant cows and there is even a fat ghost whose earthly body succumbed to the sin of gluttony and now comes back to raid the icebox. He is known as the "filthiest ghost in Holy Ireland."

It is also known that, because strife was so much a part of Irish history, the castle stronghold had to remain in use for better than one hundred years after it had disappeared from England. In many cases, the "true classical correctness" was grafted onto the existing fortress ways. Though hardly classical, a fascinating example of this metamorphosis of fort to house is Malahide Castle. It had been for seven hundred years the barony of the Talbot family, ever since England's Henry II recognized Sir Richard de Talbot for his contribution in conquering this embattled land. There is much to see in the great house; but perhaps most interesting to us was a small sitting room whose walls were lined in Cordovan leather confiscated from one of the Spanish ships taken at the time of the Armada in 1588. The main turret of the fortress, which for the last several hundred years has opened onto a great hall lined with the portraits of ancestors, contains stairs that swirl up counterclockwise so that, in ancient times, it could be taken only by left-handed swordsmen. Even now the door to this tower is left open at night so that the spirit of a long pinioned dueler will not be again trapped.

Just two hours drive west of Dublin is Abbey Leix, the seat of the Viscount and Viscountess de Vesci, where part of the great park is wooded by the last remnant of Ireland's primeval forest; oaks, some of which date back one thousand years, still shade carpets of ferns, wild flowers, and lichen. It is approached over a bridge built by an order of Cistercian monks who took the vow of silence. They were right, for talk and chat only dilute this magic view of the great forest on the bridge's left and on the right of wide green fields where Connemara ponies romp and sheep graze in deep thought.

But much of Ireland is essentially a park. Twenty-seven miles south of Dublin and standing on only twenty acres through which the tiny Vartry river flows is a very personal forest that four generations of the Walpole family have nourished into what today can only be described as the United Nations for trees. Here at Mount Usher flourish side by side such foreign races as beech from New Zealand, spindle trees from China, cherry trees from Japan, oaks from Armenia, junipers from Burma, lantern trees from Chile, gum trees from Australia, pines from Scotland, Guatemala, and Mexico, tulip trees from America, swamp cypress from our South, lucida trees from Tasmania, Sorbus hedlundi from Sikkim Himalaya, cistus from the Mediterranean and so many more. But, in the evening, when wind blows fresh from the sea just two miles off, they all *(Continued on page 313)*

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IRELAND

(Continued from page 310)

whisper in the same language. It is an enchanted forest garden that must not be missed.

Like Mount Usher, Adare Manor, the seat of the Earls of Dunrave, is situated on a river—the Maigue—but, unlike Mount Usher, everything, including the river, is of a baronial size and aristocratic splendor. One of the Dunraven forebearers, looking toward the future, took a thousand-year lease on some forfeited lands with the idea of improving them. So it is here in a small village of Adare with thatched roofs and a common green on the road between Limerick and Killarney that the Dunravens made their stand. Although the buildings' architectural precedents are Tudor, the scale is Irish in all its exaggeration. The gallery is 132 feet long awash with family portraits. The entrance hall is fifty-three feet long and thirty feet high; and the billiard room. drawing room, dining hall, library, kitchens, and living quarters are on a tremendous scale. It is a storybook castle.

on property so inhospitable and surrounded by a sea so brutal that even the raiding Vikings left them alone.

It is wonderful driving through Ireland in summer when some villages and hamlets deck themselves out in brightly colored ribbons, banners, pennants, and flags to celebrate annual market days, Puck festival, harvest rites, or just the joy of being alive. In Killorglin, from time immemorial, the citizenry has continued to celebrate the pagan rites of Puck—that master prankster whom Shakespeare immortalized in *A Midsummer Night's Dream*—by hoisting up a male white goat for three days on a pedestal above the main square. The goat comes out of the festivities in better shape than most of the revelers, owing to the Irish love for animals; while the symbolic Puck may be bored, he is otherwise well tended.

Ireland is a series of surprises, mysteries, and "believe it or nots." The zoo in Dublin exports lions to Africa; and from the Bearea peninsula on the southern tip of Kerry, tropical plants are exported to Italy. Irish snails change their names to escargots when traveling to the continent. Perhaps in all of Ireland there is no place with more surprises or mysteries than Cong. It is located in County Mayo

Stories of the supernatural are a rich part of Irish legends . . . and current events"

Adare, like many of the estates or demesnes in southwest Ireland, can trace its pedigree back to The Desmonds who were Normans and have held sway in those parts for six hundred years. On the road west toward Glin—a village on the Shannon river—the ruins of their Norman towers dot the landscape as sullen reminders of strife and lost causes. This part of the land has, since the thirteenth century, been the seat of the Knights of Glin who have, as far as I can see, made it a family affair to be on the losing side of every battle they entered. Other than its lore, the charm of the Knight of Glin's house is in the furnishing that the Knight (which is how Desmond Fitzgerald is addressed) has spent his life in collecting and studying. Anyone who is interested in seeing Irish Georgian furniture and pictures in their most beautiful and pristine condition must make a pilgrimage to Glin Castle.

It is at the town of Killorglin that one enters onto the Ring of Kerry with its rugged terrain and wild coastline that extends into the Atlantic like an arrowhead pointed towards the New World. Bounded on the north by Dingle Bay and on the south by the Kenmare River, its eight hundred-foot cliffs extend above an ocean so furious that the sound from its clawing breakers may on windy days be heard atop. The cliffs themselves are covered by a golden gorse and purple heather that in the distance takes on a quality of the finest tweed. On a clear day may be seen two fantastic rock islands, the Skelligs, eight miles to sea, that rise seven hundred feet above the waves on which now live only seals, gannets, puffins, and gulls; but, during the Dark Ages, they housed a stern monastic order who were guardians of the only flicker of civilization that existed between here and Constantinople. It was on the Skelligs that an order linked with St. Finan made its final stand against the Barbarians, a stand between two lakes whose waters travel the eleven miles through underground "caverns measureless to man" in which the fairies, leprechauns, and banshees are said to dwell. In this noble countryside, a race of magicians once ruled—but when defeated in battle by the invading Celts some twenty-three hundred years ago, they turned themselves, legend says, into fairies who have ever since inhabited their hills and caverns. An old woman, asked if she believed in the little people, replied, "No, but they are there." There is also in this village of 233 souls the remains of a most extraordinary abbey founded in the twelfth century by Turlough O'Connor, the then high king of Ireland. The abbey is reputed to be among the finest examples of early Irish architecture with its Gothic arches, Romanesque windows, and capital columns on which unknown artisans carved foliage of exquisitely intricate design.

Much of the mystery and history of Ireland took place in this abbey beside a small stream where today anglers and their gillies cast for the most delicious of all Irish delicacies—the salmon. The great poet Yeats has written that "The woods of Arcadia are dead, and over is their antique joy. . . ." Well perhaps so, but the countryside in this remote area of Connemara with its wild forests, glacial lakes, and rocky streams by which stand tiny stone houses, the smoke from their chimneys smelling of peat, all covered in ivy and wild roses, preserves for me this "joy" in a most concentrated form. ▽

EDITOR'S NOTE: *Shevawn Lynam, a free-lance writer and Friend of the Historical Irish Tourist Houses and Gardens Association, planned the itinerary and accompanied Mr. and Mrs. William P. Rayner on their journey. To contact Miss Lynam, write Fred's Travel, 3-A Castlestreet, Daokey County, Dublin, Ireland.*

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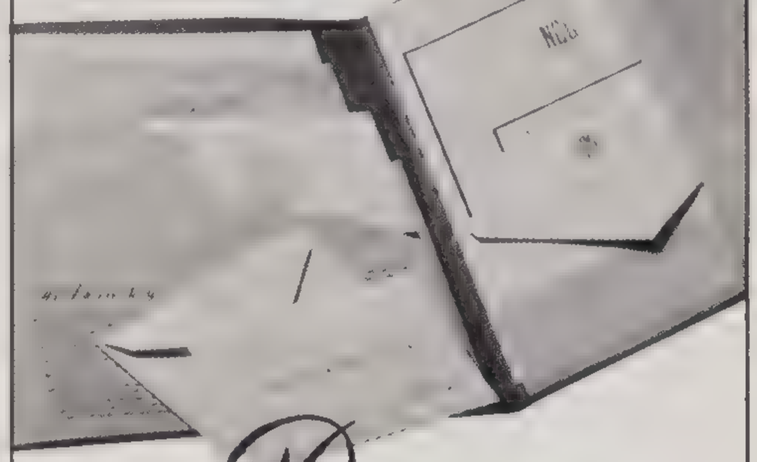

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VOGUE'S

View

A T-shirt saga...going for color...designer directions... sneaker chic

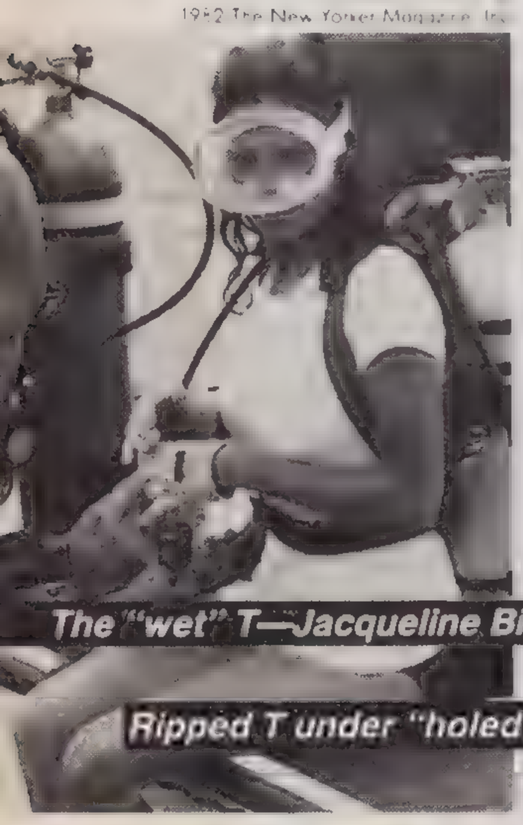
Edited by Mary Russell

"THE TOP ON TOP"

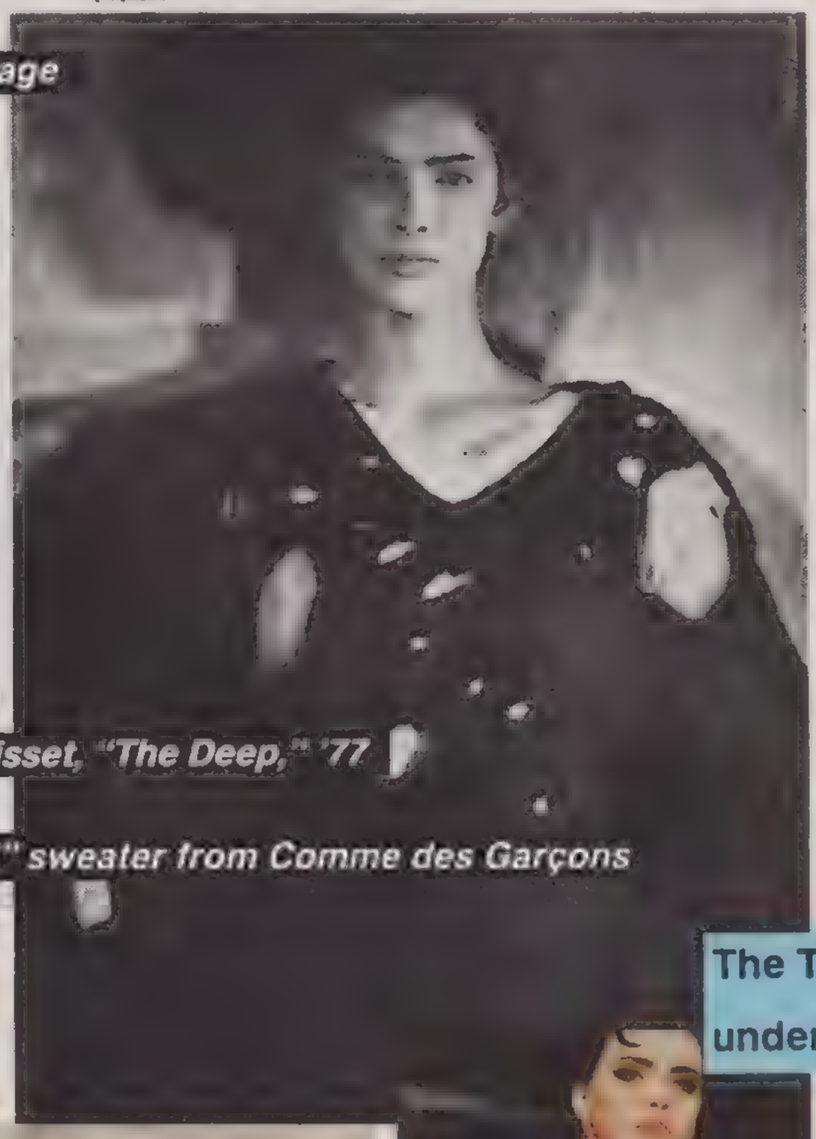
From the functional cotton top to the sexy silk slide—the T-shirt is the item to own

The capitalist T-shirt message

Where the "undershirt" craze began after WW II



The "wet" T—Jacqueline Bisset, "The Deep," '77



Ripped T under "holed" sweater from Comme des Garçons

A Rudi Gernreich T original—'65

From Paris: Layered Ts by Chantal Thomass

The 1983 T—in cashmere—from Zoran

The T-shirt originally took its name from the "T" shape of the man's undershirt—worn literally under shirts in the early '30s

he wonderful, fabulous T-shirt that has challenged and inspired nearly every great designer of the twentieth century is back again! This spring, in every collection—from Kamali to Krizia, Chloé to Calvin Klein, Tarlazzi to Zoran—the T-shirt appears once again as *the* shape, *the* cut, *the* comfortable look that makes minimalist dressing work. Whether it's made of "everyday" cotton or the most luxurious cashmere, slipped discreetly under sweaters and business suits or layered over swimsuits and other T-shirts, one thing is clear: the T-shirt has become a fashion institution—an article of clothing that is as indispensable to modern dressing as the fork is to modern eating.

Of course, the T-shirt is not a new fashion idea. Designers of every ilk, from Givenchy to the GAP, have at one point or another fretted and fiddled with its nearly perfect classic shape. And, in fact, at different moments in recent history, the T-shirt has emerged as powerful "street fashion" to become the secret of great looks at a price and, at other moments, "drifted down" from some of the top designers as "high fashion." It has played politics through the decades—as the "Ban the Bomb" anti-establishment fashion statement of the 'sixties or as the Calvin Klein "status T-shirt" of the 'seventies. It has touted "Ike" and Kennedy for President and Bud for beer, been an inexpensive decorative medium for the psychedelic tie-dye of the "hippies" or a floor-length silk canvas for a Pucci original. All in all, the T-shirt's versatility has been almost as remarkable as its staying power.

No one really "invented" the modern T-shirt. Instead, like most fashion trends, it was simply "in the air" of the early 'fifties when Rudi Gernreich sat down at his sketch pad. "The T-shirt was on my mind from the beginning because I wanted a loose chemise look that would counteract the popular, boned, cinched 'New Look' from Dior," says Gernreich. "And, as a dancer, I was also aware of the importance of comfort in clothes and the beauty of stretch fabrics." Eliminating darts and shoulder pads whenever possible, Gernreich eventually arrived at a shape that "would fit every woman"—a jersey knit dress with a large turtleneck. "It was shaped just like a T-shirt," he says.

At the same time, Pucci, who was *("View" continued on page 320)*

Photos, counterclockwise from top right: MARY RUSSELL; courtesy of COMME DES GARÇONS; MOVIE STAR NEWS; VOGUE MAGAZINE 1965; Andrea Quinn, MGM

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VOGUE'S

View

(Continued from page 316) always "keen on sports and the active life," created his first T-shirt shape—a light wool ski sweater made by White Stag for the Reed College Ski Team. That led to his first "chemise"—a T-shirt type of dress that dropped straight from the shoulders to the hips. While everyone else was bundled up in girdles, Pucci says, "There was something very alluring and sexy about the living body moving under clothes." Soon after, he conceived the signature Pucci T—with bold blocks of black and white or swirls of hot color—that found its way to the cover of Vogue.

Meanwhile, in mainstream America, the lowly men's "undershirt," standard U.S. Navy issue from WWII, moved into "outerwear" and prominence when a ripped "T" was worn by muscle-bound Marlon Brando in *A Streetcar Named Desire,* 1951. Stars like Elvis Presley and James Dean kept the trend alive until it "hit" for women when Jean Seberg wore a *Herald Tribune* T in *Breathless,* 1959.

In 1960, Sally Hanson, designer for the original Jax boutiques, brought home body-hugging Ts bought from a St. Tropez street vendor. Twenty-five thousand T-shirt sales later, Jackie Onassis owned fifty in silk and Audrey Hepburn owned a closetful! And the craze continued "in reverse" with Europeans buying millions of American Ts with the Fruit-of-the-Loom promotional logo on the front in '78. The punks ripped theirs as a political protest in the late 'seventies. And in '83, the infatuation with the T-shirt just goes on with Japan's Rei Kawakubo's carefully torn holes for Comme des Garçons and Zoran's minimal silks and cashmeres. *("View" continued on page 322)*

Brando's infamous "Streetcar" T

Silk and charmeuse evening Ts from Zoran

The gym T from Kamali, '82–83

From Vogue '54: cotton T-shirt dressing by Sportwhirl

Z IS FOR ZORAN . . . A NAME SYNONYMOUS WITH MODERN T-SHIRT DRESSING . . .

"A T-shirt is the simplest thing you can make," says Zoran, whose simple T-shapes have "taken over" the fashion world. "I started making them a few years back when I wanted a hooded sweatshirt in black cashmere. I have been doing variations on T-shirts in different fabrics ever since. Now they call me a designer." He laughs.

Zoran "shows" his T-shirt updates to loyal buyers and press, plus "stars" like Candice Bergen, Ali MacGraw and Lauren Hutton in his Sullivan Street loft in NYC. Everyone sits on the floor eating cheese and drinking white wine while models and friends casually wander through peeling and layering his latest T's. "They are big, all in one size, no buttons, no prints, no jewelry."

Photos clockwise from center top: MOVIE STAR NEWS, VOGUE MAGAZINE 1954, VOGUE MAGAZINE 1982, MARY RUSSELL, PIERRE SHERMAN

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VOGUE'S

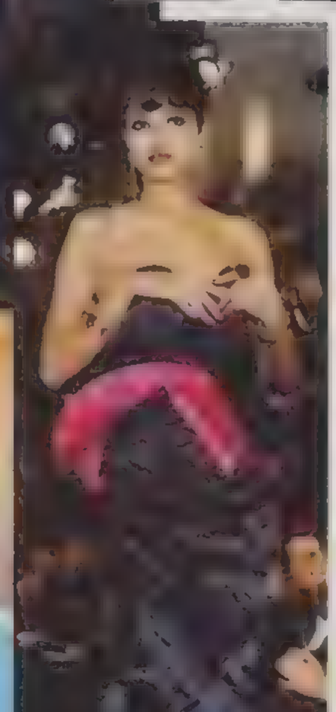
View

Bright splashes of color. . .

AFTER A WINTER OF BLACKS AND NEUTRALS, WHAT COULD BE MORE APPEALING THAN CLOTHES THAT ARE FULL OF INTERESTING NEW COLOR MIXES?

Above: A slide of bright blue over black at Chloé. Above right: Carolina Herrera stripes a black dress with red.

Above: Suede color blocks: Mario Valentino. Right: Calvin Klein's fuchsia lining.



Above: Perry Ellis' bright faux belts. Right: three-toned espadrilles by Walter Steiger for Karl Lagerfeld for Chloé.

Photos MARY RUSSELL AMANDA SPOS TO PIERRE SHERMAN

Hesitantly at first, then more boldly, designers have brightened their clothes for spring and summer. Color appears in the most fascinating new ways: as three-toned pastels in shiny reptile shoes by Karl Lagerfeld for his Chloé collection, to wear as a foil for black. Michaele Vollbracht liberally hand-paints and embroiders dozens of brightly colored dresses and bathing suits. Pinks are hot. Calvin Klein lined a stiff satin peplum of a two piece dress in fuchsia. Ralph Lauren did a group of palest pink linen dresses. And hot-pink gloves are all the rage in Paris.

"Color isn't easy," said one fashion editor. The trick is to "sneak" it in in unexpected ways. "It could be the feet, or lips, or legs." It could be just a touch of color with black like Perry Ellis' "faux" belts.

Some people never wear prints but will go for a "line" of color or colored stripes. Others love tropical prints in hot "island" colors. Like Adolfo's flirty "leaf" print cocktail dresses or Ungaro's delicious print combinations.

("View" continued on page 324)

No other voice could describe a Rolex so beautifully.

Kiri Te Kanawa gave her first public singing performance at the age of fifteen to a local ladies' committee in Auckland, New Zealand.

Impressed they may have been, but none of those ladies could have realized they were listening to a girl destined to become one of the finest opera sopranos in the world.

Her appearance fee was then a munificent four dollars.

Today, after hearing her perform the role of Donna Elvira from "Don Giovanni" in Paris, or the Countess from "Le Nozze de Figaro" at Covent Garden, many critics have been moved to describe her voice as priceless.

New York, London, Paris, Milan — wherever this truly international star performs, audiences respond with standing ovations. And a film of "Don Giovanni" starring Kiri as Donna Elvira is another huge success with opera lovers around the world.

"I owe a lot to my basic technique," she says. "My early training and the way

in which my voice has developed means I can usually sing my way through colds and sore throats without any problems... in fact, anything short of laryngitis and tonsillitis combined! And, of course, consistency of performance is extremely important.

"That can make or break your reputation."

Given her opinions, it is very gratifying to note Kiri Te Kanawa's choice of wristwatch.

A gold Rolex Oyster Lady-Datejust. "Simply marvelous," she says.

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Kiri Te Kanawa and her Rolex Lady-Datejust.

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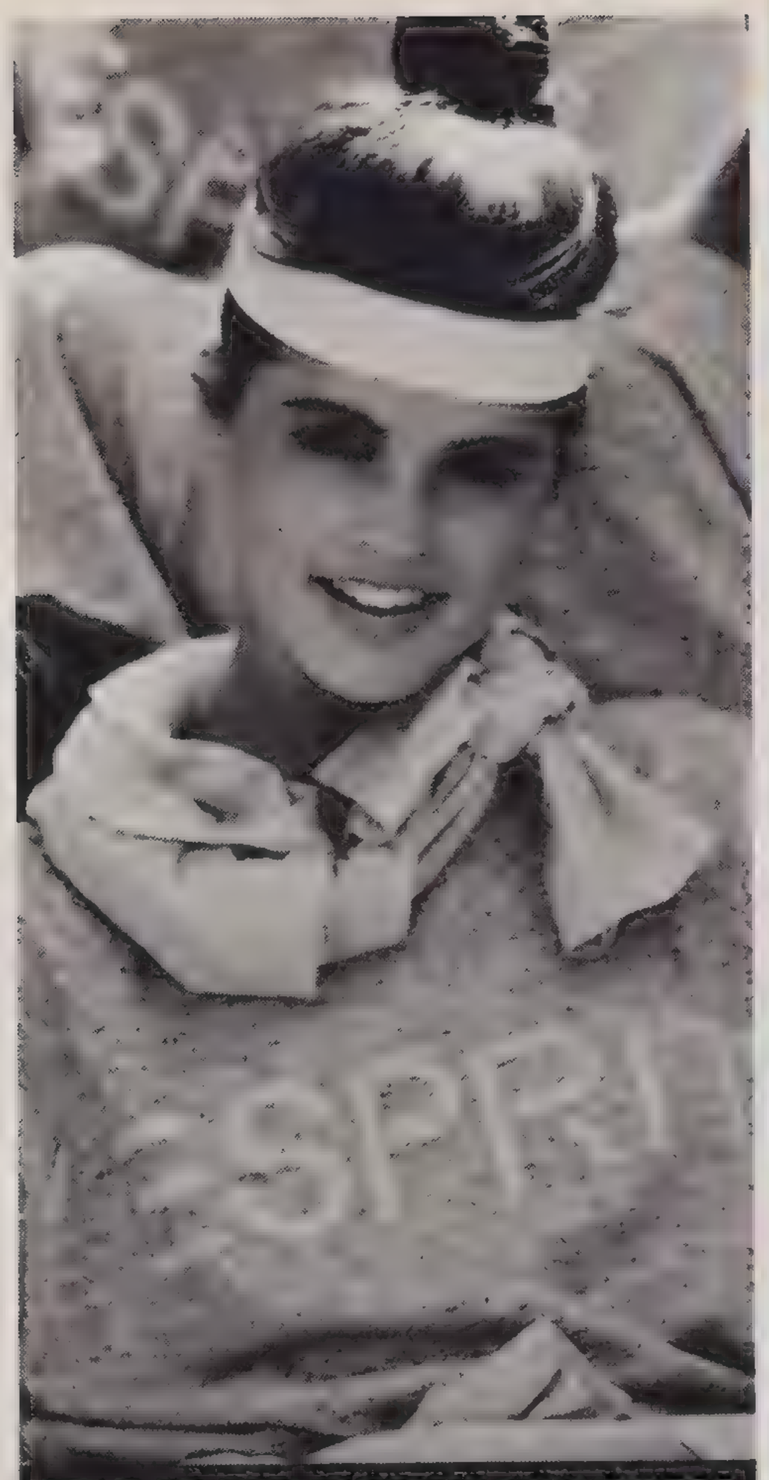

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VOGUE'S

View

NEW DIRECTIONS IN FASHION

What's ahead . . . conversations with top designers . . . fall 1983

As we head into warm weather, designers are already one season ahead, well into their fall collections. They shop for fabrics far in advance, traveling to Europe and to the Far East to find the best from loyal mills who work out exclusive patterns and colors.

Most designers will tell you that they have a general silhouette in mind but that many ideas come "from the fabric." This year there is a feeling for menswear tweeds, without falling into the "grey flannel suit" or "executive" masculine look. Such designers as Perry Ellis, Ralph Lauren, and Calvin Klein often use some of the same fabrics in both their men's and women's collections but the weights and colorings change. Says Calvin, "I often use men's fabrics for my women's collection, especially in the fall. Other men's fabrics, colors, and ideas end up in my Jeans company. In addition to reworking basic denim, the best looks from the men's collection are reworked at a lower price scale for men and women."

Next: "tweedy" menswear fabrics for women, evening emphasis, "internationalism"

Perry Ellis shows his men's and women's collections in the same showroom and says, "Women often 'shop' items from my men's line while placing orders for the women's collection. They like the oversized men's sweaters and jackets." Many women ordered his men's camel polo coat last season for extra "size."

Evenings are on designers' minds. Calvin Klein says, "I plan on continuing evening looks even though 85 percent of my customers buy day clothes. There is a need for easy, non-complicated separates for late day." Designers like Fernando Sanchez and Giorgio Sant'Angelo also do most of their business with sophisticated evening separates and for fall '83 are going all out for glamour.

Fashion is going more and more international. Fashion professionals comb "the world": New York, London, Paris, Milan, Hong Kong, and Tokyo, for an amalgam of looks ultimately presented by retailers in a constantly updated manner for the new "international" customer. Says Karl Lagerfeld, who personifies this new international style: "One day I am in Paris working on my Chloé collection, or Chanel haute couture, the next day I am in Rome for Fendi, then on to Tokyo for my Japanese licensees. Japan is very important now, but I have a feeling for New York—that is my next step." Karl keeps many residences but considers "an airplane" his real home.

Issey Miyake says, "I work out my fabrics and designs in Tokyo, I show in Japan, Paris, and New York. I am an international designer. I like New York best—there is such freedom and energy; there, I never feel Japanese."

Though Japan has recently become "the new frontier of fashion," the Japanese do not think of themselves as uniquely Japanese. Many have been working in Paris or London and New York for years and want to present a more "international" image. Like newcomer Rei Kawakubo of Comme des Garçons, who recently opened a boutique in Paris where she is a favorite among the avant-garde fashion crowd; they love her minimal matte black-on-black loose shapes. The Japanese, in turn, are very inspired by London designer Vivienne Westwood. Her "poor", "hobo" shapes and "mad hatter" fantasy clothes were copied almost line for line by a new young Japanese company.

New York's Norma Kamali chose Tokyo as the site of her first and only fashion show upon the invitation of Japanese designer Hanae Mori. "I probably never will do another show," said Norma. "I prefer the 'shows' of my store windows." Norma is opening a new OMO (on my own) space in May in New York City on Fifty-sixth Street, with "two-story-high windows with multi levels, where dozens of mannequins will wear all of my 'ideas'."

Italian designers Giorgio Armani, Gianni Versace, and Gianfranco Ferre spend as much time in New York as in Milan. Armani is planing on introducing his popular Italian "Mani" line to the U.S. next fall under the name Giorgio Armani. These will be less expensive separates versions of his couture line, which will carry the label: Giorgio Armani Couture. He says, "I want to make clothes that make women look modern and beautiful with flattering realistic shapes. I am working more and more on making the fabrics the most exclusive and unusual in the world."

Gianni Versace for the first time next fall is also exporting a less expensive line called Versace Basic to the U.S. He has opened boutiques in San Francisco, Los Angeles, Miami and soon will have Houston and New York City boutiques with men's and women's collections available under one roof.

("View" continued on page 326)

A carat or more.
A rare diamond. For that rare individual
who never doubted you'd make it.

The one and a half carat diamond necklace shown below is enlarged for detail.

A diamond of a carat or more.
There's only one in a million.

Every diamond is rare. But of all diamonds found, a solitaire of a carat or more is only one in a million.

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A miracle among miracles. Born from the earth. Reborn on a woman.

The extraordinary diamond of a carat or more.

Show the world you couldn't have made it without her.

A diamond is forever. De Beers.

Keeping fit: walking to work in...

SNEAKERS!

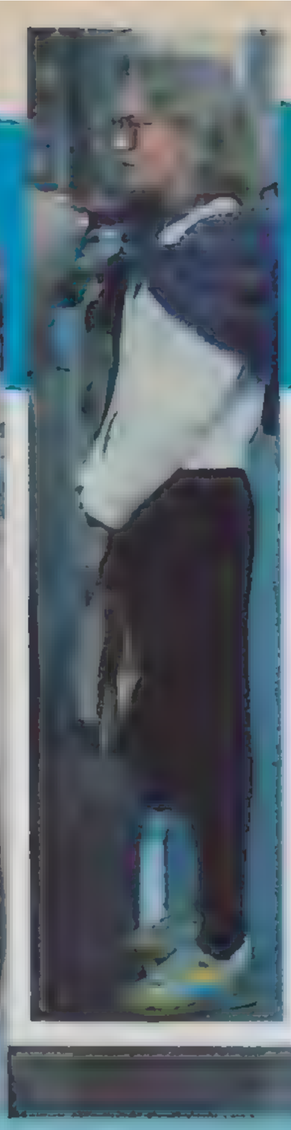
Everybody's doing it. The latest outdoor sport to hit New York is quite simply—walking, and more specifically, walking to work. You see it every morning, every evening—a veritable army moving on . . . sneakers! And the standard fashion dictionary definition of which—"canvas or very soft leather oxfords with rubber soles, used for gym, tennis, and general sportswear" (Fairchild)—hardly begins to describe the variety available today, from classic white Keds to $100 New Balance 990 running shoes.

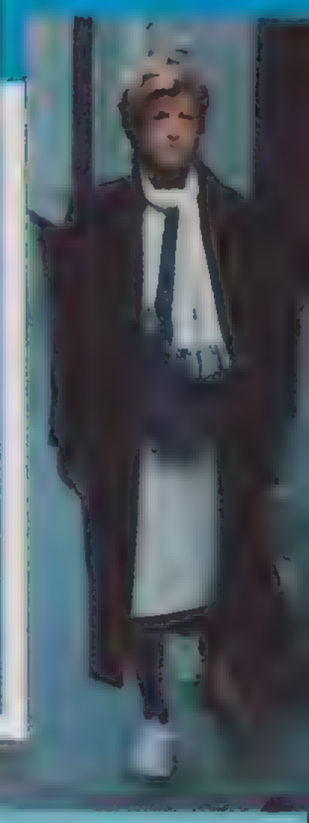
Some say the trend started back in 1980 when a transit strike paralyzed New York City. Others attribute it to the fitness craze. But wherever it comes from, one fact is clear: a whole new fashion has started, the strength of which just keeps on growing. "Street walking" has become *the* new exercise—even over long distances. How popular? The walk-to-work contingent now comprises more than 2 percent of the American population. According to the U.S. Census Bureau, New York leads the country in sheer numbers with approximately 405,146 pedestrian commuters. San Diego runs a close second; Boston, third.

Until recently, these serious walkers struggled with a number of non-functional shoe alternatives. No more. Now, in a reverse of fashion, the best alternative—the sneaker—has become the chic-est. A common NYC sight: Wall Street or Madison Avenue executives of both sexes in business suits cum sneakers, with shoes tucked into briefcases or totes.

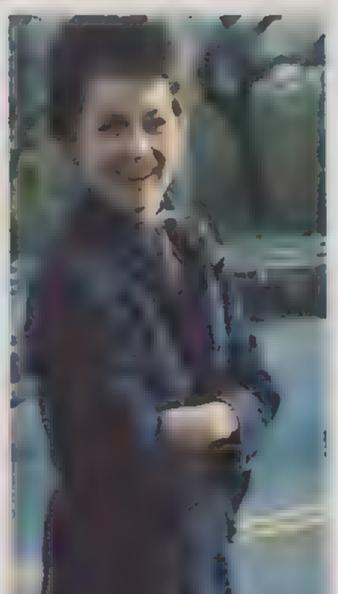
Athlete's Foot, sneaker specialists, with over 450 shops worldwide, report that top favorites are: Etonic, Adidas, Nike, Saucony, and New Balance. Smart shoe manufacturers have picked up on the trend and are coming out with versions of running shoes for those who like the look and comfort of sneakers in a "real" shoe!
("View" continued page 328)

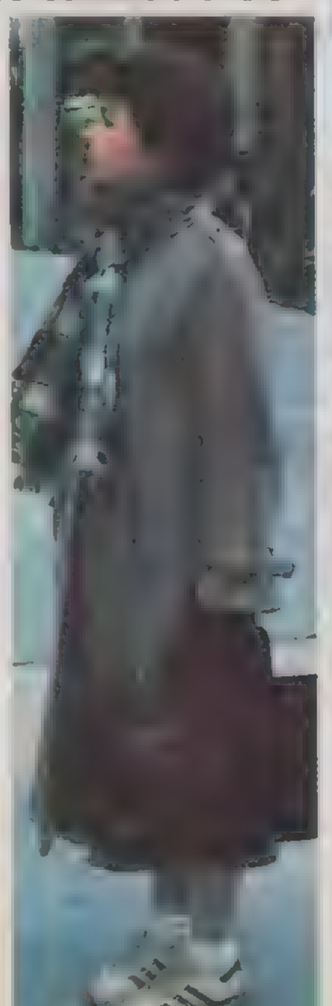
Photographs: BETH BAPTISTE, MARY RUSSELL SHAREEN MISHRICK



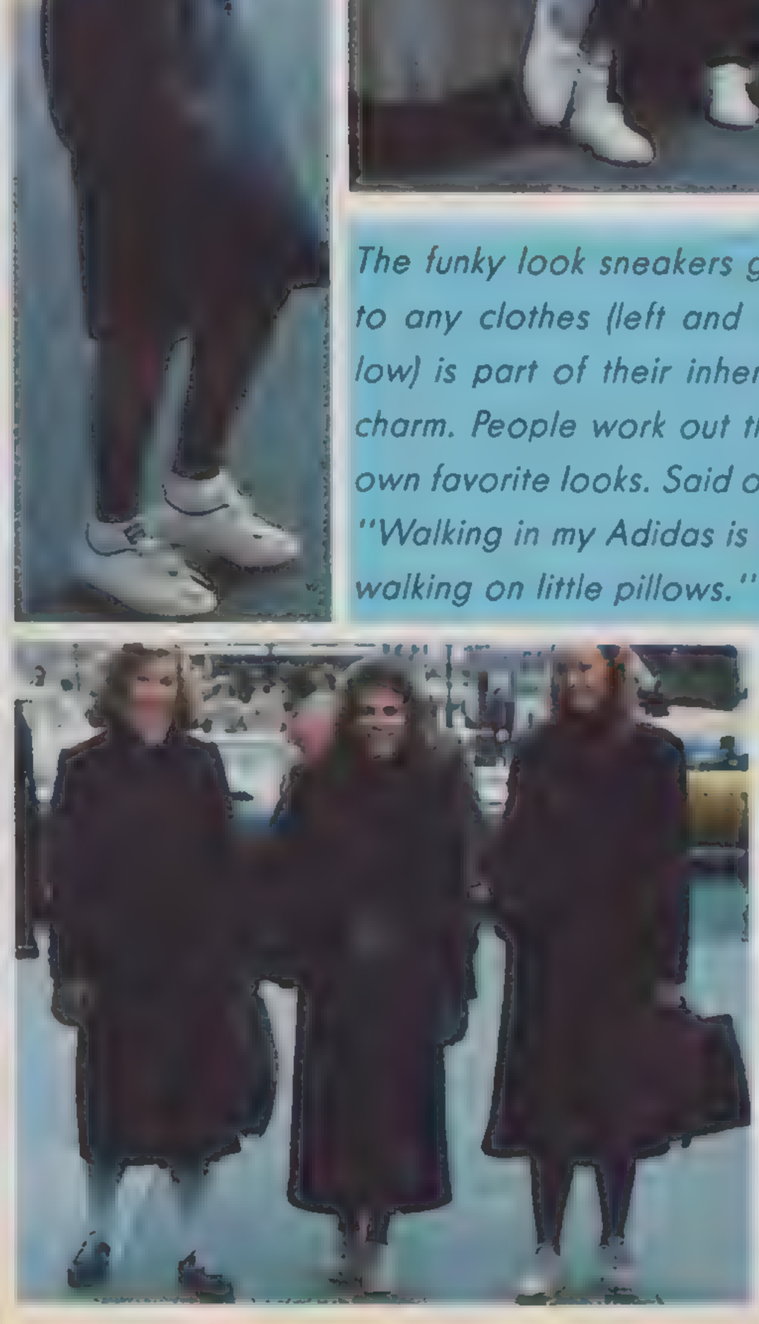


White sneakers are popular, above; and, below: the girls from Norma Kamali's Fifty-sixth Street shop in NYC.





The funky look sneakers give to any clothes (left and below) is part of their inherent charm. People work out their own favorite looks. Said one: "Walking in my Adidas is like walking on little pillows."



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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Real pleasures: ways to dress for hours-off... warm-weather changes, beautiful color...what's news: new shoes, sandals, jewels, working bags

New options? Summer boots—in everything from black mesh to laced-up "wrestling" styles to canvas, to put with pants or short skirts. These new boots were favorites of Saint-Tropez young women last summer, seen everywhere this year with Japanese designers' summer clothes. In Japan, often, they get worn with organza or cotton legwarmers; the leg-coverings are wrapped, tied, or bunched over the short boots. . . . This summer, you'll find any number of solid-seeming, flat, wide strapped sandals. In black leather, in suede, or in raw-looking brown leather with a rough finish, these sandals work with a surprising number of pieces, have the look of something that Roman legions might have worn. . . . In a season of high-tech accessories, even briefcases are taking on an "industrial" look—in bright red steel "mesh" or in silvery or black brushed aluminum; attaché bags of waffled aluminum in far-from-Wall Street colors: bright fuchsia, gold, metallic blue.

What's coming? One of the most attractive fashion changes for warmer weather is a function of color: there's a certain—quiet—trend for peach, paled pink, bisque, lavender, some new watered pastels as softly tinted as a sheer wash of makeup is. This summer, that pale coloring may, in fact, show up in a new makeup; in terms of clothes, you might find it in a striped linen blazer, a cashmere sweater, a gauzy silk pyjama for night. The effect? Subtle, sophisticated color for you to wear in a small top, a jacket, a single piece that you put with something else in your wardrobe. It's never head-to-toe Jordan almond pastels.

When people in fashion talk about the business of selling clothes these days—and about the changing ways that women dress—often, it seems, they're talking about two very specific categories of dressing; and that may tell quite a lot about the clothes women want. You hear about pieces at "bridge" prices—clothes that carry something between a moderate and "designer" price tag. And, again and again, people are talking about weekend wear. In stores, jeans and jogging clothes departments, increasingly, are being absorbed by broader, top-selling weekend clothes departments; and "weekend," in the process, is starting to mean a variety of things. Often, it's simply great looking American sportswear from favorite designers in somewhat less expensive fabrics, their designer stamp in somewhat more casual clothes.

There are other ways of thinking about weekend dressing, though; and this spring, you'll find more and more interesting options for off-hours. That may mean, simply, a time when you can be a bit more adventurous—when you wear those easier-going things that you might not choose midweek: Zoran's skinniest pants and a bateau-neck pull-on or simply a great lingerie piece for at-home. This season, what you wear on a "weekend" may well be something more voluminous—pants and a huge top to wrap, from Issey Miyake or Comme des Garçons, clothes that entail some inventive layering. They're pieces that you wear when you have time to experiment, clothes for hours-off.

If it's ever seemed to you that more and more women are opting to have their ears pierced, one interesting fact: Monet reports they sell, today, three pairs of pierced for every one pair of clip earrings. Tiffany & Co.'s biggest earring sales are also for pierced ears. Since most of those earrings are of stones or gold, those sales may be, in part, a function of pierced earrings' generally smaller size—and price. . . . At a time when you'll find more and more big steely quartz watches, women's watches with the rugged look of a man's, one "status" watch in Europe comes from Hublot: oversized, in stainless steel with a matte-black face, its band made of heavy black rubber. Cost, about $925 for this space-age piece. . . . After a long winter of wearing black clothes, of putting red accessories with black, women in Paris, it seems, are using fuchsia now as their favorite hit of bright color. On young women, you see fuchsia lip colors, nail colors, fuchsia—or hot pink—in a belt, a hat: it's surprising and a bit more charming in a season, still, with an abundance of black.

"Weekend dressing: It may mean, simply, that you can be more adventurous"

It was inevitable: Considering the number of chain-link bracelets that are around now, the return of baubled "charm" bracelets, clearly, couldn't be too far behind. In Paris, when a gigantic-size dangly "gold" bracelet was shown with Chanel clothes for spring, it was more than noticeable; on this side of the Atlantic, now, we're starting to see charm bracelets of almost every style. They may come with everything from geometrically cut semiprecious stones to sterling-silver star-and-moon baubles, with Carrie Ferrari's dangling Carmen Miranda-style painted fruit or Barry Kieselstein-Cord's 18k-gold and gold-and-ruby charms. What they're not are repositories of sweet girlhood mementos: the new bracelets are done with humor, a distinctly tongue-in-cheek style. They're, most often, dramatically oversized. . . . What's more than oversized: the phenomenal—and it seems ever-growing—extent of the Pierre Cardin empire. This spring, the Chinese government is hosting a special four-day fashion fair in Beijing simply for Pierre Cardin and his 540 licensees—the people who make and market Cardin belts and bags, men's clothes and much more. Should, by some chance, they all arrive in Beijing, it will be the first time all Cardin fashion businesses have congregated in one spot. Once, reportedly, that was attempted in Paris: but Paris, at the time, didn't have enough hotel rooms for all.

—KATHLEEN MADDEN

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How to make the smartest moves in fashion today—

A GUIDE TO THE BEST NEW ACCESSORIES

It's very simple: for most of us, the key to fashion is in the wearing—and the key to the way clothes are worn is the right accessory. Accessories make possible changes that count—with the right one, you can look different, feel different; and it all happens instantly, easily. The good news: this is a season—an issue—of strong accessories . . . accessories that let you make very smart fashion moves if you know what to look for . . . if you know what's best.

The very best: the newest shoes and stockings—nothing has changed more and nothing does more to change a look. The reason: new levels of design and creativity—part of a continuing change that has reached a peak this spring in the most inventive shoes yet, the most inventive use of coloring. You'll find bright, bold color—bicolor, tricolor, multicolor shoes: brilliant blue, creamy yellow with black, blue/red/white, green/black/white, a multitude of possible combinations at every turn. And you'll find new shapes—in the shoes, even in the heels—which are higher, curvier. Along with color, there is a new approach to black and white in shoes—everything from a very sophisticated new high-heeled spectator pump to a new wide-strapped black and white sandal to the newest walking shoe—a shoe that has evolved from serious running shoes.

Equally intriguing and inventive: the stockings and socks—stockings that build on the successes of fall/winter and go that much farther. Everything you've been hearing about, reading about for the last few months in the way of leg news is finally here: an unbelievable variety of patterns, textures, and designs—new versions of laces, geometrics, polka dots, whimsical "prints." The possibilities are endless, irresistible: guaranteed, you will not be immune to temptation. But, a note of caution: don't be tempted into too much of a good thing: bright blue in a shoe doesn't mean you want a matching blue on the leg—instead, with bright color in shoes, a black stocking; with black and white in a shoe, color on the leg.

Still an area of great interest: the waistline. A waist that can be defined by a wide belt—which can be further defined by bright color (and if it is a wide belt, it should also be a soft belt—look for a zipper, elastic, or both—something that "breaks" the stiffness) . . . a waist that can be defined by a narrower, more classic belt that may be in an interesting new texture, like snakeskin, or with an interestingly shaped buckle . . . it can be a waist defined by unexpected wrappings—striped linen, double-gauze cotton, the ends knotted and tied, soft suede . . . or defined by new silvery steel links.

And, in fact, the newest "element" in all jewelry is steel or the look of steel—strong, gutsy, high-tech in character. Steel that lives up to its potential used in the boldest ways—a big oversized-link neck chain in steel . . . an oversized-link wrist chain . . . an extra-wide ribbed bangle . . . an armful of link bracelets . . . huge free-form clip-on earrings . . . even a watch strap in steel links.

There is no question that color works as an accessory in a number of ways, and a change in color can do as much as a change in shape to make a fashion difference. One fast way color works—at its brightest—in a single jolt—whether it's a sapphire-blue leather jacket . . . a brilliant-yellow linen blouson . . . a soft suede top in pink-and-orange—it's enough to turn a look and it's used that way. Another—opposite—color effect: the palest suggestion of color used as a point of contrast: the palest peach top under a jumpsuit of deep-charcoal grey . . . a pale, pale tint-of-yellow teddy under a dark-honey V-neck knitted top. And something that always works with color—black: it becomes the perfect base when color is used as an accessory.

There is new color—new delight—in lingerie— a sometimes invisible but always effective accessory. Most prevalent now: black, white, and a real red. The most charming manifestations of which: the laciest new teddies . . . the laciest bras and the wispiest bikinis . . . even new lacy garter belts (a natural accompaniment to all the seductive new stockings) . . . and sleek silky new tank tops and "undershirts" that can be seen or not, depending.

A familiar idea in the context of modern fashion—clothes as accessories—clothes that extend the traditional definition of the term by their versatility, their movability and impact. One of the best new examples: vests. There is a whole new feeling for vests—not tough or masculine, but smaller, gentler versions in pink linen, in black or white suede, in a pretty print, or in knit. Vests to wear over bareness . . . over big, easy-fitting tops to create a difference in shape . . . over anything to add color and texture interest. A further extension of the vest idea: in new sleeveless jackets and in long sleeveless sweaters that slide over other pieces to provide a new sense of shape, a new sense of finish. One of the best looks this spring: that of a gutsy khaki sleeveless jacket belted over black—nothing is sharper, racier.

It's a season of things that are knitted—knitting that's different enough, strong enough to work both as an accessory and as a look in and of itself. What to expect: some of the season's most interesting new shapes—in a one- or two-piece dress—translated into knit. And some of the most interesting textures—knitted cotton, linen, silk, wool, or combinations thereof—in lighter, airier weights with innovative effects: fabric ends tied to create a different kind of ornamentation, rhinestones knitted into the design, ribbing used to create new shapes. And you can expect to see the interesting new neutral colorings in knit—a new range of jute, hemp, peanut, honey colors. More of the news: in soft jerseys—sweater tops and matching skirts—or jersey worked into pieces with a more casual attitude.

Always—for its delight and for its accessory "value": makeup . . . for many women it's the fastest, surest of look-changers. The news in makeup now: an extraordinary palette of pinks from the very palest to the deepest rose . . . pinks that can work for every skin type, every skin tone. The reason: not only in all the gradations of coloring but in the textures: sheer, light, often slightly shimmered, opalescent, translucent. There is never anything old-fashioned about these colors; they are totally modern, totally irresistible.

In the end, there are many things that attract us to accessories. There is the inherent charm, the instant gratification, the very large pleasure derived from something small—as "small" as that new pink lipstick or white suede vest . . . as "small" as a pair of deeply lacquered brilliantly colored sunglasses or a pair of polka-dot stockings . . . as "small" as a lacy black teddy or clip-on earrings of ribbed steel. But there is something more: in the search for that very elusive thing called style . . . in the search for a look that's truly personal, reflecting our own individuality . . . in the search for something that really "turns on" fashion, we come back—again and again—to accessories as the answer. Accessories make a look, carry a look, make a difference. And the newest, the best start on the following page . . .

What makes these shoes such standouts: the sculptured lines; the higher, shapelier heels . . . color! Bright, bold bicolor, tricolor, multicolor . . . the sharpest black-and-white. And more color on wonderful, witty legs: lacy, crocheted, textured; patterned in geometrics, graphics, dots. Buying these "legs" is like buying a new lipstick—telling results for little money. *Near right:* Yves Saint Laurent's tricolor patent pump (about $156). Delman at Bergdorf Goodman; Montaldo's; Neiman-Marcus, Houston; I. Magnin. With Hue's red/blue wave-patterned panty stockings (about $14). . . . *Far right:* Andrea Pfister's multicolor pump (about $200). Lord & Taylor; Marshall Field's, Capriccio, Scottsdale AZ. And confetti-dot panty stockings from Hue (about $14). Both panty stockings, Saks Fifth Avenue NYC; Woodward & Lothrop; I. Magnin. These fourteen pages: hair, Christiaan; makeup, Wesley Dunn for Garren, New York. Most photographs, in and around The Breakers, West Palm Beach.

What a difference

...a strong accessory makes!

Nothing moves fashion further, faster.
And this season has the strongest accessories in years.
Spirited. Racy. Very appealing.
Enough impact to make you feel different, look different—
instantly—with the least possible effort.
The stars of the season: shoes and panty stockings.
Every shoe has real personality. Every leg is "dressed."
The action starts from the ground up...
starts on these fourteen pages

Details,
last pages

Arthur Elgort

What a difference!

For fast-track women who walk to work, walk everywhere . . . the evolution of the running shoe—in leather, fabric, velvet; in [illegible]icated but com[illegible] tones. The most [illegible]: Andrea [illegible]y shaped [illegible] two [illegible] Agent [illegible], [illegible] & Taylor [illegible]. Chicago and Beverly Hills; Wilkes Bashford, San Francisco. Worn with Hot Sox' red crocheted, clocked knee socks. About $12. Bloomingdale's; Joseph Magnin, Beverly Hills; City; [illegible] Seattle [illegible] [illegible] Guido Pittaluga's [illegible] black-and-white [illegible] strapped [illegible] on a shaped [illegible] wedge. About $130. D[illegible] man at Bergdorf Goodman; Ultima, Chicago; Bullock's, Westwood. The panty stockings, opaque black with small white squares. About $12. Dorothy Jones for Cambit, Saks Fifth Avenue, NYC; Hecht's, Washington DC; Dayton's. More accessory news: an emphasis on lingerie that's black, sexy, slightly outrageous. Example, *inset*, a black silk chiffon teddy trimmed with rhinestones and black lace. Denis Wintersong for Silver Fox Lingerie. About $100. Ultima Lingerie, NYC; Marriouche Coconut Grove FL; Stanley Korshak, Chicago. . . . More black lace—Christian Dior Legwear. About $25. Worn with Walter Steiger's black satin high-wedge sandal that's ruffled in front. About $230. Walter Steiger, Madison Avenue, NYC. Details, stores, next to last pages.

ee bold, asser-
ive black-and-white ev
erywhere, in everything.
Here, *below*, in Andrea
Pfister's striped reptile
pump—open-sided, slen-
der, with uneven edges.
One of the most striking
pumps this, any season.
About $350. Lord & Tay-
lor; Giorgio, Beverly Hills;
Amen Wardy, Newport
Beach CA. With sheer
black mesh panty stock-
ings by Geoffrey Beene

ul, superbly

stores

What a differenc

The perfect bits of ultra-feminine black lingerie—*inset, far left*—"hidden" accessories you slip under everything: a black silk jersey tank top that can double as "outerwear" by Samantha Robbins for Sami . . . the sleekest, sexiest sheer black stockings with lace "garter-tops" by Fogal of Switzerland . . . and the "barely there" ribbon bikini by Lejaby. Tank, about $30. Stockings, about $16. Fogal, NYC. . . . What catches your eye first—high-impact accessories—

Arthur Elgort

What a difference!

brash, confident strokes of color to add to black: bright shoes against whimsically patterned black legs—they almost look "printed"—and bold, steely bracelets, earrings. Brilliant blue, *opposite*—in Maud Frizon's pumps with thin, refined heels—and Hot Sox's circle-patterned black panty stockings. Shoes, about $180. Maud Frizon, NYC; Joseph, Chicago and Beverly Hills; Neiman-Marcus. Stockings, about $8. Altman's; Joseph Magnin. . . . To add impact to all black—the creamiest yellow pumps, *right*—with a black shaped heel—from Charles Jourdan. And another amusing touch—black panty stockings with butterfly pattern, by Hot Sox. Shoes, about $165. Charles Jourdan at Trump Tower, NYC; Bonwit Teller, Bal Harbour; Neiman-Marcus. Stockings, about $9. At fine stores nationwide. The bold ribbed metal bangle and gunmetal clip-on earrings by Scooter at Bergdorf Goodman. Details, more stores, last pages.

The fastest feet, *center*, Joan & David's running shoe in white leather yellow suede. About $72. Lord & Taylor; Marshall Field's; Ann Taylor, California. And the most whimsical legs: white panty stockings with black Chinese characters (about $13), under ankle socks with calligraphy on the cuffs (about $7). Both by Hue. Bergdorf Goodman; Marshall Field's. A new character to evening shoes, *near right*: Walter Steiger's white faille pump with a glistening red patent toe. About $180. Walter Steiger Madison Avenue, NYC. . . . The patterned red panty stockings by Kayser-Roth/Burlington Leg Looks. About $6. Lord & Taylor; Filene's, Boston; Carson Pirie Scott, Chicago. . . . What's happening at the wrist: bracelets—plural—in leather, silver, steel; in long open links; often with clever, unsentimental charms. . . . What's happening at the waist: stop-traffic belts. Here, braided silver metal. More sheer black lacy delights, *inset, far right*: A scalloped, leaf-patterned Maidenform bra; rayon socks by Hue; point d'esprit bra, Christian Dior Intimates; thigh-high stockings from Fogal of Switzerland. And—perfect for black lace—ivory pyjama pants, boxer shorts by Samantha

What a difference!

wrist: a mélange of strong, shiny metal links. . . . More black, lacy seductions, *opposite inset*. Vassarette's sheer, strapless bra. About $13. Bloomingdale's; D.H. Holmes, New Orleans. And Fogal of Switzerland's stockings with elasticized lace tops. About $16. Fogal NYC

Another of the season's strengths: clothes with the exuberance, the easy maneuverability of accessories. *Right:* Issey Miyake's bicolor linen/polyester knit dress—the texture's part of its charm—boat-necked, T-shaped, sashed at the hip. About $280. Sweet

What a difference!

Inspiration, Scarsdale and Chappaqua NY; Ultimo, Chicago; Charles Gallay, Beverly Hills. Details, last pages. . . . *Beauty Note:* Another instant refresher: a change of makeup. The [illegible] color, *opposite*, Estée Lauder's Candied Fig Re-Nutriv lipstick and Apricot Gleam blusher.

Arthur Elgort

What a difference!

A delightful new way to view the jacket—as a shot of color to wear over everything—especially over black. Like a colorful shoe and stocking, the jacket becomes an important look-changer. *Left*, a crisp yellow linen blouson—shorter, racier, with pleated front packets, a banded collar. By Erreuno. The way it's worn here—over the laciest black bra and Perry Ellis' high-waisted black linen pants. Jacket, about $430. Saks Fifth Avenue, NYC; Ruth Shaw, Baltimore MD; Linea Pitti, Washington DC; Lou Lattimore, Dallas. . . . More brilliant color, more accessory impact in a terrific top. *opposite page*—Mario Valentino's coral and pink suede, cut with all the ease of a jacket—slipped here over brown striped linen drawstring pants by Perry Ellis. Jacket, about $630. Saks Fifth Avenue, NYC; Added Touch, Pittsburgh; Ultimo, Chicago; Neiman-Marcus; Lina Lee, Beverly Hills; I. Magnin. Details, stores next to last pages.

Arthur Elgort

Set
yourself!

Expect to see more of—that glint of steel! Gutsy,

big-linked —the quickest accessory update this season

The clean, matte look of steel . . . The linkage here, an armful of hefty, no-frills chains. *On model's right arm from the wrist:* super-sized flat metal links, Reminiscence, about $50. Bergdorf Goodman. Medium links, Comptoir du Kit, about $85. Saks Fifth Avenue. Reminiscence triple-link bracelet, about $65. Bergdorf Goodman. Diagonally-slashed links, Marla Buck for Good as Gold Accessories, about $85. Bergdorf Goodman; Joseph, Chicago and Beverly Hills. *On her left arm:* double-wrapped Reminiscence metal links, about $50. Bergdorf Goodman. Triple-link I.D. links, about $50. Bergdorf Goodman. Oversized bracelet chain, Marla Buck for Good as Gold Accessories, about $100. Bergdorf Goodman; Joseph, Chicago and Beverly Hills. The neck chain, M&J Savitt. To order at Saks Fifth Avenue, NYC. Slicker-black maillot, OMO Norma Kamali. Details, last pages. *Beauty Note:* The strength of a lip color that's paled, soft: this color, Charles of the Ritz Coral Classicale, pencilled with Tawny lipliner. These eight pages: hair/makeup, Rick Gillette; Nails, Rosa Jordan, ll-makiage.

Bert Stern

steel yourself!

Knockout accessories—in every sense of the word! Coming on strong, the head-on impact of a belt . . . now, one in "steel," *left,* defining the waist, cinching any look. From Ugo Correani for Chloé, wide, silvery-mesh, hooked with an oval, about $300. To order at Saks Fifth Avenue, NYC. Men's black silk charmeuse boxer shorts, Ora Feder. . . .The same big, gutsy quality in a bracelet, *right,* also Ugo Correani for Chloé. A weighty, "killer" cuff, wonderfully oversized. About $300. Saks Fifth Avenue, NYC; Saks Jandel. Leotard, Dance France. Details, stores, last pages. *Beauty Note:* The emphasis on makeup, *right,* strong, defined in its own way. Key news: the lips—lined in Prescriptives' Soft Beige/Soft Rose contour pencil, then filled in with Moss Rose gloss.

Bert Stern

steel your

A different way of thinking about jewelry—the surprise of leash-like anodized aluminum chains, *below*, looped together as a neck-wrapping collar. I.D. links, about $22; heavier, industrial version, about $25. Both, Ellen Designs for Robert Originals. Bergdorf Goodman; Jacobson's; Sakowitz; Robinson's, California; I. Magnin. Cotton polo and T-shirt, Basco by Gene Pressman and Lance Karesh. . . . *Beauty Note:* the look—contrast—of the softest, most translucent makeup . . . Christian Dior's Rosy Beige blush, Tyr Ochre lip color "sheered" with clear gloss.

self!

And, a different way of thinking about fashion—a new, strong, straight-on approach, happening all over . . . happening internationally. From Comme des Garçons (a new name to watch) a hard-edged line: tough, unexpectedly jagged-edge pieces. Black cotton sleeve-slashed T-shirt, about $110; matching asymmetric culotte, about $130. Barney's; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI. Details, last pages.

Bert Stern

More of this season's changes—"one-step-further" fashion—from Comme des Garçons: a big black squared-off cotton top, matching asymmetric skirt, both slit with irregular cut-ups . . . new shapes, new ideas. Top, about $60; skirt, about $160. Barney's; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; Linda Dresner, Troy MI; Maxfield, Los Angeles. Two-inch black metal cuffs, Dennis Higgins.

Bert Stern

Hard-edged sleekness, a crisper line—even in a watch—bigger, square-faced. Steel-and-gold quartz Centurion watch by Concord Collection. Tiffany. And, the edge of sunglasses, with a clean, racy, high-tech shape! These, Alpina Optics hand-made aviators with grey gradient lenses, 24k-gold-plated screws. About $180. Details, last pages.

steel yourself!

If you're investing in one Zoran: his white ribbed cashmere sweater, *opposite page*—boat necked, roomy, hip length. About $400. Bergdorf Goodman; Zoran, Washington DC; Jackson Graves, Minneapolis MN; I. Magnin. Rings, Paloma Picasso for Tiffany. . . . Another terrific boat-neck sweater: his bulky silk knit, *near left*, a little leaner, a little longer (about $400). Here with his cropped pull-on pants of black wool gabardine (about $350). Bergdorf Goodman; Zoran, Washington DC; Jackson Graves, Minneapolis MN; Maxfield, Los Angeles; I. Magnin. . . . *Beauty Note:* Basic for busy women: a good haircut, good color and care. The cut *opposite*, by Christiaan; the color, Miss Clairol Ultra Blonde with its own conditioner. These six pages: hair, Christiaan; makeup, Wesley Dunn for Garren, New York. Photographed in and around The Breakers, West Palm Beach.

ZORAN: THE WIZARD OF EASE

HAVING ZORAN CLOTHES IS LIKE HAVING A COMPUTER. THEY CAN BE PROGRAMMED TO SUIT YOUR OWN NEEDS. AND "MEETING THE NEEDS OF WOMEN WHO LIVE FAST, MOVE FAST, WORK," SAYS ZORAN, WAS PRECISELY HIS PLAN. WHAT'S EVOLVED: A SERIES OF AMAZINGLY VERSATILE PIECES. TIMELESS. T-SHIRT SIMPLE. AMPLY SCALED. IN BASIC COLORS, NATURAL FABRICS. HE'S TAKEN "EASE IN DRESSING" A GIANT STEP

about...
color. Here, over his
skinny black cashmere
knit pa...
Barn... Wa...
Engine... Lin...
Impe... ...ny. M...
Ma...
...k in the sta...
wond...
a deeply ... this
page. The blouson in

...: THE WIZARD OF EASE

YEAR TO YEAR, CHANGES ARE SMALL. A NEW TEXTURE. A DIFFERENT SLEEVE. ANOTHER NATURAL FABRIC ADDED TO CASHMERE, SILK CHARMEUSE, WOOL GABARDINE: LAST YEAR, COTTON KNIT; THIS YEAR, LINEN, VELOURS. ANOTHER COLOR ADDED TO THE BASIC BLACK, WHITES, GREY: RED, PURPLE, YELLOW, BLUE. NOW, A GROUP FOR MEN. BUT NOTHING IS EVER OUTDATED...EACH PIECE GOES ON AND ON

ZORAN: THE WIZARD OF FASE

THERE'S A LEVEL OF VERSATILITY IN ZORAN CLOTHES YOU WON'T FIND ANYWHERE ELSE. THEY TAKE TO ACCESSORIES, BUT ARE STRONG ENOUGH ON THEIR OWN. THEY MOVE AROUND THE SEASONS...AROUND THE WORLD (PACKED PERFECTLY FLAT). THEY WORK WITH EVERYTHING YOU OWN. THEY WORK DAY AND NIGHT. THEY EVEN WORK BACKWARDS AND FORWARDS. WHAT MORE COULD ANYONE POSSIBLY ASK?

Case in point: his soft, body-conscious, deeply V-cut cotton velours dress. For its pure line, its velvety texture. For the wonderful way it just slides on. The wonderful way it looks after it's washed. And . . . because you can wear it for day, the V in front, *right,* over a white maillot or T-shirt. Or, for night, with the V in back, over bareness, *left*. Dress, about $102. Saks Fifth Avenue; Zoran, Washington DC: The Twenty-Four Collection, Miami; The Broadway, Los Angeles; I. Magnin; Holt Renfrew, Canada. Maillot of Antron/Lycra by OMO Norma Kamali. Details, more stores, next to last pages.

Arthur Elgort

THE UNEXPE

delight..

as any "fabric" to create
knitting that can deliver
new subtleties in color...knitting
almost every collection...

CTED

...of knitting!
Knitting that works
new possibilities in shape...
new surprise in texture,
that took center-stage in

A difference to watch: interesting textures, color, and shapes—the result of a whole new approach to knitting. Here, Karl Lagerfeld—who always has a unique approach to knitting—translates his strongest shapes and designs in cotton knit, for Chloé. *Left,* a bold black-and-white pullover under "half" a black dress edged in red and unexpectedly cut away across the bodice, about $785. Both, cotton knit. Saks Fifth Avenue; Hattie; Neiman-Marcus; Giorgio, Beverly Hills, I. Magnin. . . . The full extent of the cut-away appeal, the full impact of the new knitting, *right,* at Chloé—Lagerfeld's charming, revealing side-slit tunic (about $310), bloused over a narrow skirt, about $190. Both, cotton knit. Saks Fifth Avenue; Neiman-Marcus; I. Magnin. Hair, Kerry Warn; makeup, these six pages, Tyen of Paris. Details, next to last pages.

THE UNEXPECTED DELIGHT...

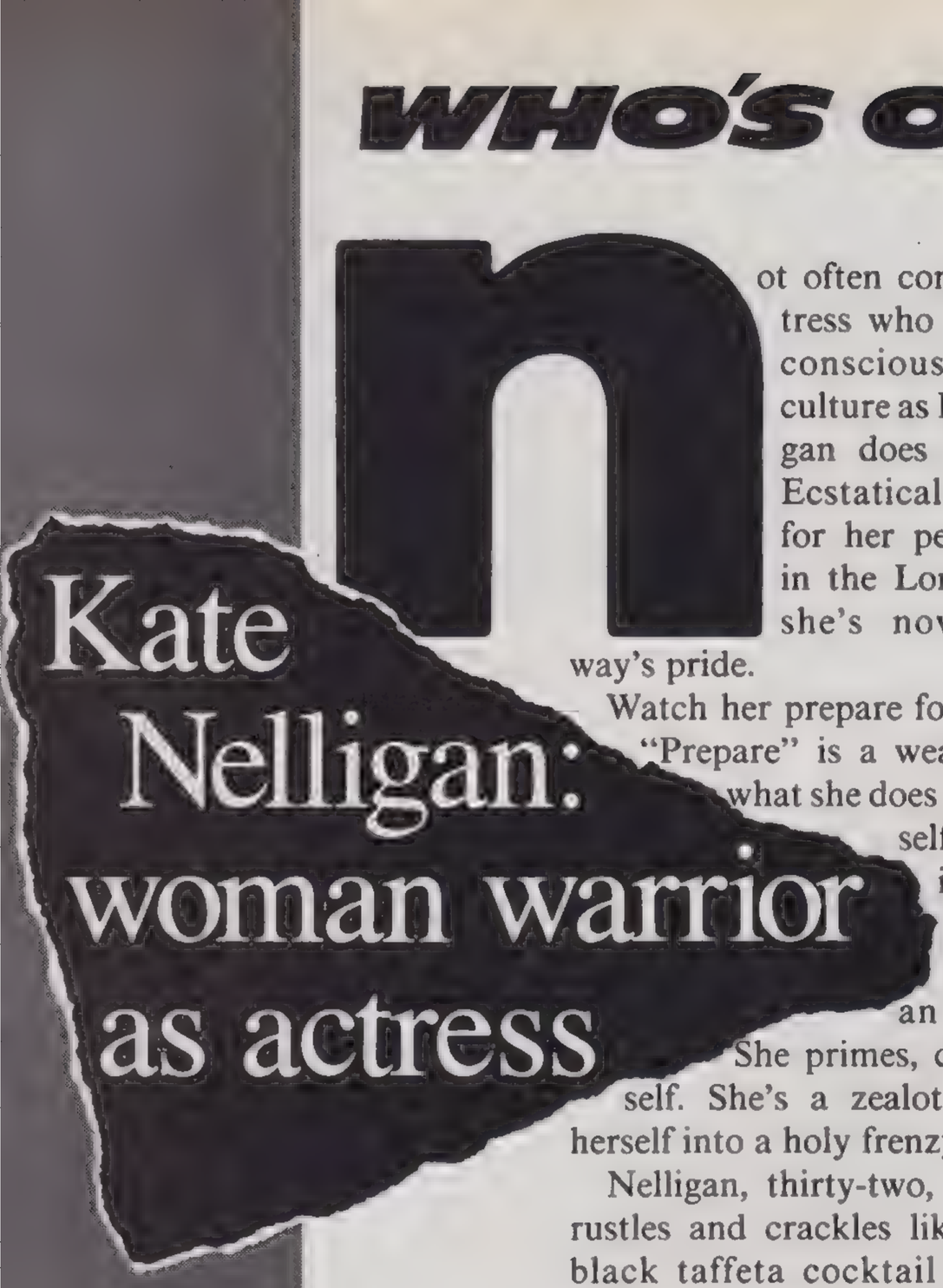
Now: more of the charm in knitting—a wonderful new range of neutrals, from palest ivory to deeper, darker jute . . . and an emphasis on texture, creating a difference as dazzling as Valentino Boutique's man-sized pullover with rhinestones set in the dolman sleeves, *left*—a knockout cotton sweater to wear with white. About $1065. Valentino Boutique, NYC; Saks-Jandel; Sakowitz; Regine, Los Angeles; Amen Wardy, Newport Beach CA; Creeds, Canada. Hair, Simon Marsden for Pipino-Buccheri. . . . *Beauty Note:* The subtle dazzle in makeup—Amber Frost on lips, Bronzed Plum lining the eyes, from Merle Norman. . . . The difference in line that ribbing at the waist gives Krizia's big-shouldered sweater/jacket, *above:* a charmer from a designer—Mariuccia Mandelli—who always has a way with knitting. Of cotton, about $470. Bergdorf Goodman; Krizia, Palm Beach; Neiman-Marcus; Giorgio, Beverly Hills. Hair, Kerry Warn. Details, more stores, next to last pages.

THE UNEXPECTED DELIGHT...

New knockouts in knit: Perry Ellis' airily textured wrap, *above,* to hold softly at the waist with a gutsy belt—a standout in a collection of standout sweater dressing. Of linen and cotton, about $230. With his linen trousers, about $140. Saks Fifth Avenue, NYC; Nan Duskin; Marshall Field's; Balliet's; Sakowitz; I. Magnin. . . . *Right:* An irresistible tank top; the textured front providing a unique ornamentation—scattered ends tied everywhere! By Comme des Garçons, of cotton, about $198. With their equally unique cotton cropped pants (about $100), short patchwork skirt (about $182), and "booties." Henri Bendel; Alan Bilzerian, Boston and Worcester MA; Linda Dresner, Troy MI; Ultimo, Chicago; Maxfield, Los Angeles. Details, more stores, last pages. Hair, Kerry Warn. . . . *Beauty Note:* An irresistible softness for makeup—Cover Girl's Soft Bronze/Sunglow blush, Shimmering Shell on lips. Details, last pages.

King

WHO'S ON FIRST NOW?



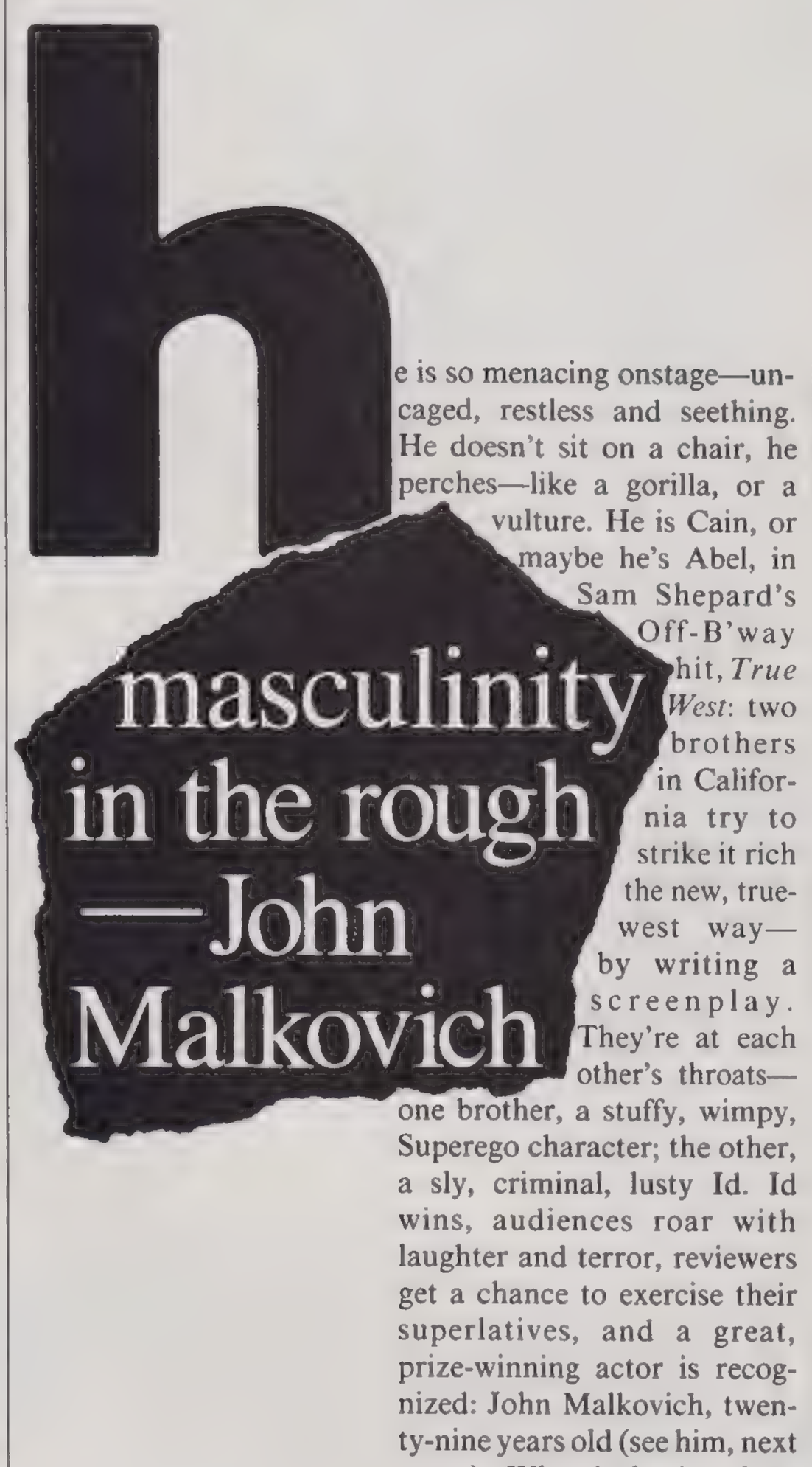
Not often comes an actress who pricks the consciousness of a culture as Kate Nelligan does in *Plenty*. Ecstatically praised for her performance in the London play, she's now Broadway's pride.

Watch her prepare for her part. "Prepare" is a weak word—what she does is arm herself. Nelligan is a woman warrior posing as an actress. She primes, chides herself. She's a zealot whipping herself into a holy frenzy.

Nelligan, thirty-two, Canadian, rustles and crackles like the stiff black taffeta cocktail dress she wears in the play as Susan Traherne, wife of a postwar British diplomat. Susan is a woman of edgy, cut-glass brilliance and fanatical single-mindedness—"someone who just flicks at you, and you're dead," says Nelligan. "I find it difficult when people say they are appalled by her; I'm not. She's not ordinary. She's utterly startling—Helen of Troy. When called upon to be heroic in the war, she is that. Forced into a life where she can't be as large as she is, she cracks."

Cigarette. Nelligan needs one. "I always associate a cigarette with this dress." Nelligan's hands reveal what the rest of her conceals. One hand she rolls into a tight fist at her neck; the other drums, batters the cigarette ferociously. Never do her hands flutter aimlessly: there is a meticulous economy of gesture, of thought to this exercise. Nelligan knows precisely what she must do to achieve the effect; and, for her, effect is all.

Nelligan's new movie is *Without a Trace*. In it, she plays a woman forced into another kind of heroism—the mother of a kidnapped child. Nelligan is blunt, archly dramatic about the rigors of acting for film: "It's like the instinct to breathe when you're under water. You don't have a choice. You have consequences. It's like being in a war." Nelligan thrives on it.



He is so menacing onstage—uncaged, restless and seething. He doesn't sit on a chair, he perches—like a gorilla, or a vulture. He is Cain, or maybe he's Abel, in Sam Shepard's Off-B'way hit, *True West*: two brothers in California try to strike it rich the new, true-west way—by writing a screenplay. They're at each other's throats—one brother, a stuffy, wimpy, Superego character; the other, a sly, criminal, lusty Id. Id wins, audiences roar with laughter and terror, reviewers get a chance to exercise their superlatives, and a great, prize-winning actor is recognized: John Malkovich, twenty-nine years old (see him, next pages). Where's he been? In Chicago, with the young and very dedicated Steppenwolf Theater Company, directing as well as acting, working the way he likes to work—fast. "I'd like to direct a production of *The Three Sisters* on roller skates," he says—the usual pace of Chekhov's play makes him "want to throw dollar bills at the stage, saying, 'Go! Go!' *I'd* get them to goddam Moscow!"

Avedon

John uncaged

John Malkovich *(left)* as a sensitive, electrifying young man, and *(right)* as the raving, riotous brute of *True West* (and an example to all bad children who refuse to brush their teeth twice a day)

WHO'S ON FIRST NOW?

Avedon

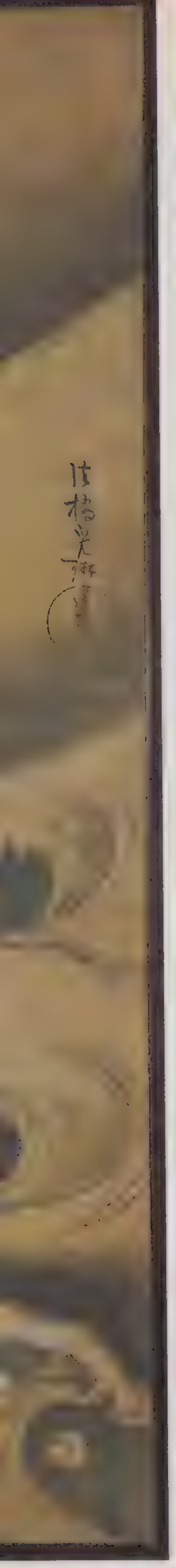
Tune up! Twigg it!
The longest legs in the world. She's his "One and Only," and he's hers—

tapping, trilling thrillingly long-ago Gershwin melodies in this zanily new, smoochingly old, on-Broadway musical. Tommy Tune and his Twiggy are '83's Fred and Adele (Astaire, natch). 'SWonderful, 'SMarvelous. Those *Funny Face* songs. Tommy's Texas lanky charm (as American as Gary Cooper). Twiggy's Liza Doolittle witty-prettiness—her Cockney gumption. Brooklyn-boy Gershwin's Art Deco, strictly Manhattan, he-loves-she-loves tunes. . . That's *My One and Only.*

King

An interview by
Barbara Rose

Art of value



From three Eastern cultures where "rare art" was collected. . . Left, Japanese: "Rough Waves," screen, Tokugawa (1658-1716); paint and gold on paper (57⅞" x 65⅞"). Above right, Persian: "Composite Camel with Groom" (1502-1763); gouache on paper (6¼" x 8⅞"). Left, Chinese: Two bronze wine holders, table; eleventh century BC (7⅞" high). All, Metropolitan Museum of Art, New York City.

Joseph Alsop's fascinating theories on why, through history, only five great civilizations have collected art

Three examples from the Western tradition . . . Left, Italian: "Bacchanal: A Faun Teased by Children," sculpture (marble, 52" high) by Gian Lorenzo Bernini (1598-1680), whose life has been the subject of popular interest from his own time until the present. The Metropolitan Museum of Art, New York City.

"Key element in art-collecting cultures: memory of the lives of the artists"

Joseph Alsop, the famed political writer and confidant of President Roosevelt, as a young man developed an interest in art that evolved into a full-fledged passion. Now he has written a book, the product of eighteen years of research, on *The Rare Art Traditions* (Harper and Row).

Not only a history of art collecting, the book also focuses on what Alsop refers to as the "by-products" of art—the art market, art experts, museums, fakes, critical revisions, and above all, art history, which he pinpoints as the most important element in defining the "rare art" traditions in which art was consciously collected for its own sake and not because of any use it had.

Alsop's approach is a systematic structural analysis of the civilizations that produced such traditions of collecting; it is fascinating, full of controversial new ideas and a wealth of marvelous anecdotes about artists, collectors, dealers, fakers, and, yes, even art historians, who have probably never before been assigned such a prominent role in the actual creation of the history of art. By looking at art collecting freshly, as a peculiar set of interlocking phenomena that reoccur but only in specific situations, Alsop makes us rethink some received ideas and stimulates us to create new definitions of collecting. For Alsop, collecting is simply a specific kind of behavior not limited to the human species. His own definition: "To collect is to gather objects belonging to a particular category the collector happens to fancy, as magpies fancy things that are shiny; and a collection is what has been gathered."

Curious about Alsop's original, behaviorist approach to the history of art collecting, I visited him in his Georgetown town house, which is full of books, memorabilia, and, of course, art objects gathered during his world travels as a journalist.

Ms. Rose: *Why is art collecting such a major interest today?*

Mr. Alsop: It's happened before, in other societies. For example, in China, during the Manchu Dynasty, the creative era was over, but there was a tremendous passion for collecting. This Manchu passion was considerably greater than the ordinary Chinese habit of art collecting, which has been going on for well over a thousand years.

BR: *What creates a tradition of art collecting in a culture?*

JA: You can't make a diagram for the traditions of collecting art. However, what seems to happen is that there is first a tremendous creative surge when artists are excitedly engaged in solving what are essentially technical and theoretical problems. Gradually, these problems are solved. Finally, you reach a period, which we reached in the European High Renaissance and the Greeks reached at the end of the fourth century, when the problems are solved and creativity begins to subside. It is at this point that collecting characteristically begins. The "rare art" traditions in which art is systematically collected are based on a very complex system of interrelated phenomena. To have such a tradition of collecting, you must have collectors, an art market, art museums, a developed sense of history—specifically art history, which calls for remembering the masters of the past. All these factors are present in the "rare art" traditions, in which art is collected as art and not as anything else.

BR: *In your book, you isolate*

five "rare art" traditions. What are they?

JA: The five traditions are: the classical, which was the first to produce these related phenomena, and the Chinese, which has no connection whatever to classical art but produced exactly the same complex behavioral system; then the Japanese, to which the Chinese system was exported some time later; then the Islamic, which developed the collecting system in a very particular way; and finally our own, beginning really with the Renaissance.

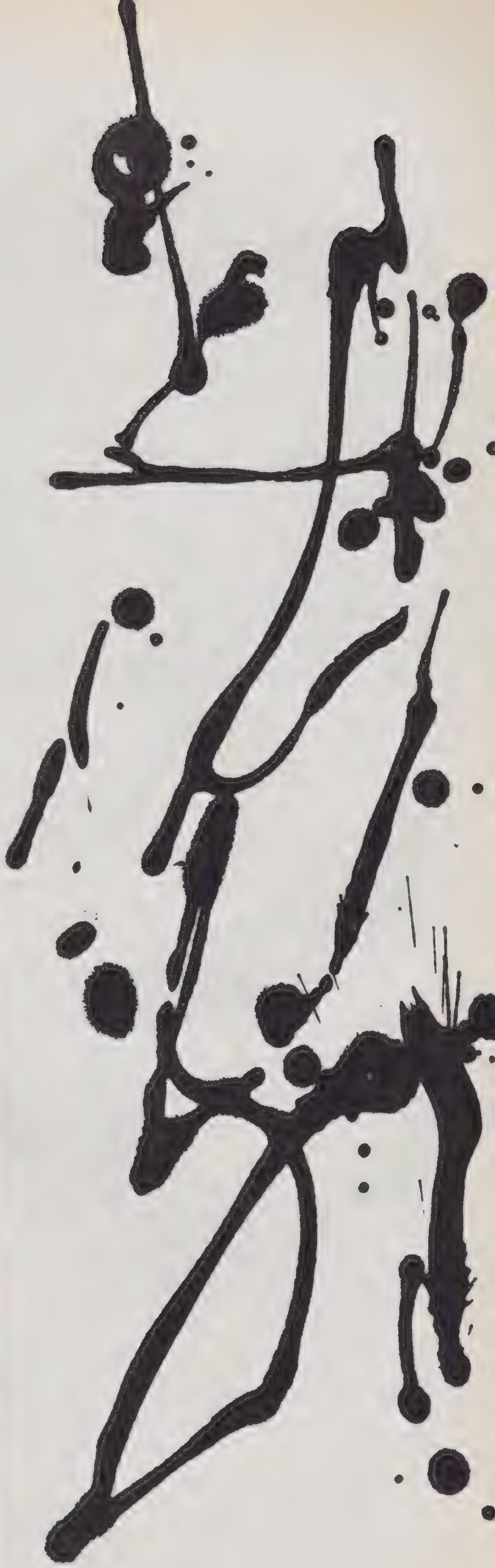
BR: *You define the "rare art" traditions as those in which art is appreciated for its own sake as opposed to having a functional purpose. Art, in other words, in the "rare art" traditions is useless.*

JA: Yes. Often, it does have a functional purpose, too; but the essence of art collecting is the conception of art as an entity in itself. There are other traits that are common to all of the "rare art" traditions. For example, in cultures that collect, artists are bothered by doing what's been done before; and, as you know, in most traditions this is not true. Originality has no value except in the cultures that consciously collect art as art. Superlative workmanship had value, but originality had no value at all.

BR: *Why is originality important to collectors?*

JA: It is important for an artist to be seen, to have made an advance of some sort, or to be doing something never done before. The search for novelty goes to a wholly unpredictable point when the walls of tradition themselves begin to crumble. They really crumble, if you think about it, because the nature of the tradition has imposed limits on what they do. And it's obvious that, should you have thousands of people, genera- *(Continued on page 427)*

Below, French: "Dancers, Pink and Green" by Edgar Degas, 1834-1917 (oil on canvas, 32⅛" x 29¾"); Metropolitan Museum of Art, H.O. Havemeyer Collection, New York City. Right, American: Detail of drawing (c. 1950) by painter Jackson Pollock, whose art synthesizes elements of earlier "rare art" traditions, from the Oriental to the Baroque. From the collection of Lee Krasner Pollock.



Solid Goldsmith: the good life, English style

he's a lady, she's a nightclub (in name only—London's Annabel's, on Berkeley Square, was named for her), she's the devoted mother of six. Probably no country on earth except England could have produced a woman of such fascinating contrasts—and capabilities—as Lady Annabel Goldsmith.

The daughter of the eighth Marquess of Londonderry, she lives with her husband, businessman and publisher (*L'Express*) Sir James Goldsmith, and their three children (ages two to nine) just outside London in Ormeley Lodge, the magnificent Queen Anne house, built in 1710, where Mrs. Fitzherbert, the actress, and King George IV (when he was Prince of Wales), stayed on their honeymoon. Lady Annabel also has three grown children by Mark Birley, her first husband, who named his internationally famous restaurant-club after her.

"I wanted a large house that would have room for *all* the children," said Lady Annabel, "and I wanted it comfortable and cozy, and not too grand." To achieve those ends, Lady Annabel worked with several interior designers over different periods. Tom Parr of Colefax and Fowler was responsible for the master bedroom (added to the house by Mrs. Fitzherbert, as was the drawing room). Parr even transformed Lady Annabel's *(Continued on page 431)*

"Ormeley Lodge," *above*, from the walled garden; central part of the house is pure Queen Anne; it "took wings" in the early nineteenth century. Lady Annabel Goldsmith, *right*, with Benjamin, two; Jemima, nine, Zacharias, eight—in master bedroom

Karen Radkai

SOLID GOLDSMITH:
THE GOOD LIFE, ENGLISH STYLE

Drawing room at Ormeley Lodge, *right*, is a collage of subtle and rich Fortuny fabrics. Over the mantel, a portrait of Kyra, Nijinsky's daughter, one of Lady Annabel's favorite paintings by her former father-in-law, Oswald Birley. To the right of the fireplace, a pretty, typically Victorian coal scuttle, painted with fuchsias. Unusually large Victorian velvet-covered stool is fireside-table size. Silk embroidered rug, lushly muted, is eighteenth-century Indian; gilded-wood chandelier, a flourish of English eighteenth-century candle arms.

At another end of this room, *above*, an Oswald Birley portrait of a falconer hangs to the right of two nineteenth-century paintings—a sultan (grand and menacing), a seraglio scene (a current rage in collecting—High Victorian "Orientalia") found by Sir James Goldsmith in NYC.

In the front hall, *above*, a gathering of precious objects: immensely rare and beautiful eighteenth-century English mirror in shape of Order of the Garter is inscribed with its motto—"Honi soit qui mal y pense"; an ornate eighteenth-century chest holds two gleaming malachite vases.

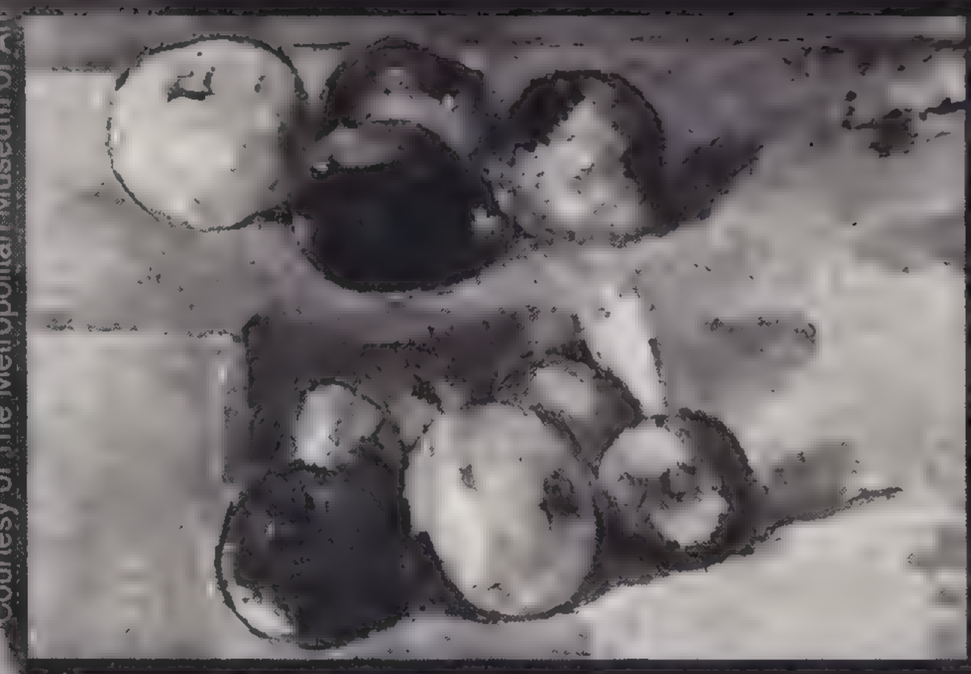
Karen Radkai

The dining room, *above*, is tented in a French cotton, *batik raisin*, very gala and a wonderful way to make an irregularly shaped enlarged room intimate, cozy. The table easily seats twelve; for as many as twenty-four, another table is added. The nineteenth-century Indian prints (wildly romantic) on these walls, in library, *opposite page*, have frames realistically painted by Malcolm Connell to resemble tortoiseshell.

SOLID GOLDSMITH: THE GOOD LIFE, ENGLISH STYLE

"This room is totally me," says Lady Annabel of the master bedroom, *left.* She found the early Victorian all-summer-in-a-day printed chintz that is lavished everywhere "tucked away in a corner" at Colefax and Fowler. This bowery room is where Lady Annabel gathered the nineteenth-century dog paintings she adores, has long been collecting. The bed was redesigned totally into a ruffled, flower-happy canopied hideaway by Tom Parr of Colefax and Fowler. *Below,* Lady Annabel with Zacharias, Benjamin, Jemima frolicking on the lawn of the six-acre park surrounding the house.

Karen Radkai



Courtesy of The Metropolitan Museum of Art

Cézanne's apples—"objects of a caressing vision"

The naked and erotic—Goya's "Maja"—suggestion more than statement

Scala/Editorial Photocolor Archives, Inc.

FORBIDDEN FRUITS

Dirty postcards and Cézanne's apples—what is the difference between pornography and the erotic?

Dirty postcards. Is it possible that I must make it clear to the younger generation? That in Paris—on the Rive Gauche or at any touristy corner of Montparnasse—there was always a scruffy man with cracked shoes and a threadbare suit who would draw aside a young husband or beau and flash his wares. Those postcards were, I am told, pretty tame—fat lady in rolled stockings, a naughty cartoon. Tame indeed, compared to the full beaver shots of beauties that are now common on the newsstands, though these latter-day models for all their posed abandon seem coated in the celebrity of their photographic moment (a contemporary substitute for ecstasy).

In Italy last year, they were selling a "detail" (just the genitals) of Michaelangelo's David as a sophisticated joke. A weak parody of the "feelthy" postcard—it is funny only about the clichés of art history, for that admirable erotch is so clothed in its fame it can never excite. A dirty postcard—my brother found one under the laundered shirts in my dead uncle's room and he has it still. It is a sepia photograph of a bold tart. She's wearing a frilled show-girl bonnet, a corset cover in disarray, long black garters over a great puff of wrinkled bloomers and she stands with one leg up on a chair to display a fleshy booted calf. Under her ample breasts, she cuddles a small white poodle, but her eyes confront the viewer. She means business—all the way. As children, we did not know that this was an advertising card for an enterprising whore, and though we did not know the word, we knew we had in hand a bit of pornography.

Pornography: [Gr. *porne* harlot graphic]. Of or pertaining to, or of the nature of pornography; dealing with obscene or licentious life or themes, as a pornographic artist or novel.

By most definitions it is a pejorative. In "The Pornographic Imagination," Susan Sontag says that "Pornography is a malady to be diagnosed and an occasion for judgment. It's something one is for or against." One is for, let us say, the protection of children from viewing extreme or brutal sexual exercises. One is for a society free of harmful repression. One is against X-rated cable television on the grounds that the young, not carefully tended, might actually see the soulless degradation of a woman bound and beaten. One is against the very notion of censorship in a free society. But who is this "one"? It becomes apparent that we, you and I, must take an instrumental view of pornography, as indeed the courts have done. The decision on *Lady Chatterley's Lover* states that D. H. Lawrence's novel does not transgress "the con- *(Continued)*

Maureen Howard's *most recent novel is "Grace Abounding" (Little, Brown & Company).*

BY MAUREEN HOWARD

"The Bettmann Archive"

What she did for love, c. 1910—a "feelthy" Parisian postcard

Lively evening, c. 1735—Hogarth blamed "The Orgy" on "Woman, form'd for Social Love . . . But turn'd to Vice"

"a discussion of the erotic is endless, fruitful, strangely self-defining"

(Continued) temporary standards of the community and the limits of tolerance." That was 1959.

What a shock it is to think that Lawrence's flatly told tale of the adulterous lady and her gamekeeper with its four-letter Anglo-Saxon words ever shocked anyone. It is perhaps more startling to read Judge Bryan's phrase "limits of tolerance," which seems out of an etiquette book that tells us not to cross our legs in public, to wear gloves when going to town. The limits of our tolerance are boundless in 1983. We consider pornography on a dipping, sliding scale.

Pornography is boring, plotless, repetitive. It has one aim—to titillate, excite, stir us from the waist down. There are no real characters, no developed personalities in written or pictorial porn. To have more than an innocent milkmaid, more than a cruel lord of the manor who would engage us, however slightly, goes against the method of the genre. To read *about* pornography, about our legal stances and the history of such considerations is far more arresting than almost any pornographic text. Susan Sontag is convincing in her defense of the *Story of O*, the French sensation of 1966, as a book that aims to obliterate the heroine through a dehumanizing process of sexual abuse which turns her into the zero of her name: a brilliant theoretical reading of a dull book, Sontag's mind being ever so much more lively than that of the anonymous author of *Story of O*. What Sontag is actually saying is that this and other works by De Sade, Bataille, and in a singular way Genêt transcend the pornographic genre.

So the Supreme Court saw it, finally, in the case brought against the publishers of Cleland's bawdy eighteenth-century novel, *Fanny Hill, or the Memoirs of a Woman of Pleasure*. Though *Fanny Hill* has its charms, the nature of our response to its lustful adventures is a more entertaining problem than the adventures on the page. Read, if you are interested in matters pornographic, *The End of Obscenity* by Charles Rembar, the lawyer who defended *Lady Chatterley's Lover*, Henry Miller's *Tropic of Cancer*, and *Fanny Hill*. It is an extraordinary moral document of our time, addressed to us in a charming and persuasive courtroom manner. Rembar's concern is that we place censorship, obscenity, pornography in a historical context and *continue* to do so as we define our freedoms under the law.

Pornography has no afterlife. In films, in books, we have no memory of the sexual episode in the kitchen preceding the sexual episode in the bathroom or of who did what to whom when. A nonsequential *non*sense. Yet almost all pornography is mirthless. Have you seen happy faces coming out of peep shows in Times Square? Eyes bright with laughter pouring over the trash at the back of the news parlor? By its nature, true porn is without wit and play of mind—that would only distract from its narrow purpose. If you find *House Dick* to be amusing on the XXX marquee, believe me, the *double entendre* ends with the title.

It is an obscene business, a multimillion-dollar business, growing every year. There is need for outrage, expressed these days by Women Against Pornography, a feminist group that remains vigilant. These women have shifted the argument to a new basis, demonstrating that pornography in most of its forms demeans woman. She becomes no more than a word for a part of her body, a mechanical device acted upon by a male thrust; if not willing to submit, brought to submission. The women of Women Against Pornography are right to be angry but their marches, their picketing, their rhetoric are not addressed properly to the law. In their fervor they would narrow "community standards" to suit the standards of their political sector. Like most radicals they wish to go beyond the limits set by law and would be appalled to find themselves bed "fellows" of the new book burners who are pulling Hemingway and Twain out of our schools.

Yet their anger is healthier than my despair. Despair at the punk kids in SoHo with bruised eyes and the vestiges of self-mutilating devices hanging on their asexual bodies. Despair at the new fad of sex-gadget parties—like Tupperware parties for the mildly depraved. Despair at the stale and visually awful joke of cakes baked to the shape of breasts and testicles, a dismal and unwitting adaptation of *pièce-montée*. Despair at a free society *(Continued on page 428)*

The Bettmann Archive

Beyond orgasm, the major sexual distress of women is inhibition....

BY AVODAH OFFIT

Where, how, and why this comes to be has been the proper subject of psychiatry, and especially of psychoanalysis, since the time of Freud. As most intelligent women realize, inhibition is far more complex than the popular love manuals would have us believe. There is a seductiveness to the pages that tell us to relax, think of our childhood pleasures, have fantasies, and perform other rituals that may or may not be related to our needs. But if the popular books mislead us, and the academic works are clouded by obscure jargon, what is a sensible approach to thinking about inhibition?

The first concern is definition. To inhibit means to hold back. Any phase of the sexual experience may be restrained, whether it be the wish for sex, the excitement that accompanies loving thoughts or actions, the culminating moments, or the emotional catharsis. A woman may be able to have intercourse and enjoy orgasm but feel inhibited about experiencing warm satisfaction afterwards. Or she may be able to feel excited, thrilled, and satisfied by a sexual encounter even though she has had no orgasm.

Inhibitions may be superficial and easy to remove, or deep and stubbornly resistant. What is a superficial inhibition? It's hard to tell merely by hearing the complaint. The same sensitivity that may be easily allayed in one person can become a depression in another. Two women in their late thirties both believe themselves to be growing older and unattractive. They are both reluctant to make love for fear of being looked at too closely. Yet a new lover tells one that she is beautiful and the problem vanishes. The other becomes so obsessed by the concerns of aging that all the new lovers and sex therapists in captivity could have no effect on her misery. She feels no excitement. Her sexual inhibition runs deep, beyond reassurance or simple palliation.

Pop sex-instruction books rarely distinguish between deep and superficial distress. These champions of the marketplace are addressed to the lowest common denominator of sexual despair: ignorance. They are also addressed to the highest and sometimes the most foolish of human abilities: hope. If a man is unaffectionate, a woman may hope he is ignorant of how to express his feelings rather than suspect that his affection is perhaps permanently inhibited. She may delude herself that the body-rub technique in a do-it-yourself love manual will help her marriage. Most often, such pandering to romantic concepts of relationship provides a happy fantasy for the reader, a not unworthy aim, but one that too often results in a therapeutic failure. One must know more about the difficulties of the human spirit that sexual dilemmas so often represent.

One twenty-nine-year-old woman complained to me that among her friends it was *de rigueur* to have a "fantastic" sex life. She had to be seen with certain people, to have sex with others, to have a stable of "rotating favorites." She didn't want to do that. Was she a prude? She had strong ideas about commitment and long-term relationships.

Women have long been told by men that they must "let go"... A banal concept indeed. Of what must one let go?

The automatic answer was, "Of course not." On the surface, it seemed as though this beautiful woman was trying to protect her emotional integrity and needed encouragement to live life as she saw it. Simple.

But the platitudes did not work as therapy. Her father, a famous political figure, had been promiscuous. He was the originator of the concept of a "fantastic" sex life with "rotating *(Continued on page 429)*

Avodah K. Offit, M.D. *is a psychiatrist in private practice in New York City, and the author, most recently, of "Night Thoughts: Reflections of a Sex Therapist" (Congdon & Lattès, Inc.).*

THE SPECIAL EFFECT

Color . . . it delivers a lift—all-out impact—in a single jolt . . . it's what turns a blouson, *left,* into a knockout "accessory" jacket to wear with everything. In bright royal-blue lambskin leather, about $975. More color: the matching pants, about $795. Both, Loewe of Madrid. Loewe, NYC. . . .

Beauty Note: The color in makeup—Orlane's emphatic Bleu Indigo eyes, rich Pastel Pêche lips. . . .

Right: Unmistakable—the immediate impact of color! Laura Biagiotti's standout brilliant red attached "shawl" and colored sleeve on a black pullover. With black pull-on pants. Both, of lamb's wool/cashmere/silk knit, about $725. Bonwit Teller; Martha, Palm Beach and Bal Harbour; Amen Wardy, Newport Beach CA; Lina Lee, Beverly Hills; I. Magnin. Creeds, Canada. These four pages: Hair, Stephane Lempire for John Sahag; makeup, Wendy Whitelaw. Details, stores, last pages.

COLOR—AGAIN AND AGAIN, IT'S THIS SEASON'S SPECIAL EFFECT...MAKING AS MUCH OF A DIFFERENCE AS A CHANGE IN DESIGN...ADDING NEW DELIGHT, UNIQUENESS, AND THE MOVABILITY USUALLY ASSOCIATED WITH ACCESSORIES TO SOME OF THE MOST FAMILIAR, MOST DESIRABLE PIECES AROUND...

Marco Glaviano

THE SPECIAL EFFECT

Unforgettable color . . . and charm! You see it, *above,* in Gucci's "trompe l'oeil" dress—the surprise of deep blue suede with natural linen rolled sleeves, about $995. Available at Gucci stores. . . . *Right:* Missoni's delightful little evening look—a big bubble of color, striped with the glint of Lurex . . . as easy as an oversized warm-up. Dress, of silk/polymide/nylon, about $430. Saks Fifth Avenue, NYC; Hattie. Details, last pages. . . . *Beauty Note:* In makeup—unforgettable eyes, rimmed with Max Factor's Sandalwood and highlighted with Moonlit Mocha.

Marco Glaviano

IGHT-NOW
AND TERRIFIC!

At last—clothes with a genuine all-year-round temperament that comes from an ingenious change of texture—from black, black and white, black and khaki in interesting new linens and cottons. Another "plus" on these eight pages—these are clothes with a casual orientation, but all the "dressing" you need for working days . . . The perfect example: a perfect cotton safari shirt and skirt by Saint Laurent Rive Gauche, *opposite page*. The black shirt cut on a larger scale, about $300, and the khaki skirt with a wide, buttoned waist, about $310. Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques, Philadelphia; Washington DC; Bal Harbour; Houston; San Francisco. Hair, Sam McKnight. . . . The most dashing dress—in black—by Claude Montana, *right*. In cotton poplin with leather, snakeskin at the waist. About $575. Late March at Bergdorf Goodman; Linda Dresner, Troy MI; Ultimo, Chicago; Neiman-Marcus; Charles Gallay, Beverly Hills; Wilkes Bashford, San Francisco. Hair By Didier Malige for Jean-Louis David at Henri Bendel, NY; Make-up, both pages, Linda Cantello. Details, more stores, see next to last pages.

Lothar Schmid

IGHT-NOW
AND TERRIFIC!

New appeal in a dress: sharp coloring—black, black and white—sharp, clear, eye-catching pattern—and all the easy polish that comes naturally. . . . A different two-piece dress—with its asymmetric double-breasted jacket and its print of cream tulips on black silk, *opposite page*. By Robert Codina for Betty Hanson. Top, about $168; pull-on skirt, about $96. Late March at Elizabeth Arden Salons; Gantos, Grand Rapids MI and Chicago; Byck's, Louisville KY; Cain-Sloan, Nashville TN; Lewin's, Wichita KS; I. Magnin. Hair by Didier Malige for Jean-Louis David at Henri Bendel, NY. . . . What makes the point fast—bold black and white stripes, *right*, on Alfred Sung's wonderful wrapped and belted silk bathrobe dress. About $250. Saks Fifth Avenue, NYC; Filene's, Boston; Jacobson's; The Avenue, Omaha NE; Nordstrom, San Diego; Eaton's, Canada. Hair by Sam McKnight. These two pages, makeup: Linda Cantello. Details, more stores, last pages.

VERY EASY VOGUE PATTERN #8688

VOGUE PATTERN #8415

Lothar Schmid

VOGUE PATTERN #8121

RIGHT-NOW AND TERRIFIC!

To sew—two of the season's surprise accessories—both in a wonderful new khaki—to wear over black. The vest "idea," *opposite*—cotton poplin with extended shoulders—it can change the look of anything you put it over. Here, belted over one of the season's knockout dresses—black cotton jersey—softer, bigger, easy as an oversized T-shirt. Vest: Very Easy Vogue Pattern 8688, fabric by Tandler Textiles. Dress: Vogue Pattern 8415, fabric by Jasco Fabrics. Hair by Didier Malige for Jean-Louis David at Henri Bendel, NY. . . . More versatility and the wonderful new feel of natural linen—in the one coat you'll want for spring, *near left*. A new take on the trench—this time scaled larger, unconstructed, unencumbered by the classic "details." Great to travel in, to wear every day . . . to wear over black! Coat: Vogue Pattern 8121, fabric by Ulster Weaving Co. Hair by Sam McKnight. These two pages, makeup by Linda Cantello. Pattern, fashion details, stores, last pages.

Lothar Schmid

RIGHT-NOW AND TERRIFIC!

Two new variations on the coat-dress—a key dress shape this season, *opposite page*. Part of the charm now—the texture—of lightweight wool glen plaid, *far left*. More charm in the way it's layered over a simple white cotton T-shirt and held by a man's belt. By Guy Laroche. About $540. Guy Laroche Boutiques, NYC, Boston, Washington DC, Dallas, Houston, Canada. . . . Another take on the coat-dress, *center*—narrow, single-breasted, with a wide belt for added shaping—it couldn't be racier! By David Hayes. Of ivory merino extra-fine wool by Anglo Fabrics. About $295. Bonwit Teller; Saks-Jandel; Lillie Rubin-South & West. To order at Neiman-Marcus; I. Magnin. *Opposite page:* Hair by Didier Malige for Jean-Louis David at Henri Bendel, NY. . . . A suit variation in black and white, *near left*—with a terrific white cotton poplin blouson jacket that moves the way a good accessory moves—here, over a black sleeveless cotton sweater, black and white striped cotton straight skirt. By Jaeger. Jacket, about $160; sweater, about $60; skirt, about $100. Late March at Jaeger International Shops. Hair by Sam McKnight. These two pages: makeup, Linda Cantello. Details, see last pages.

Denis Piel

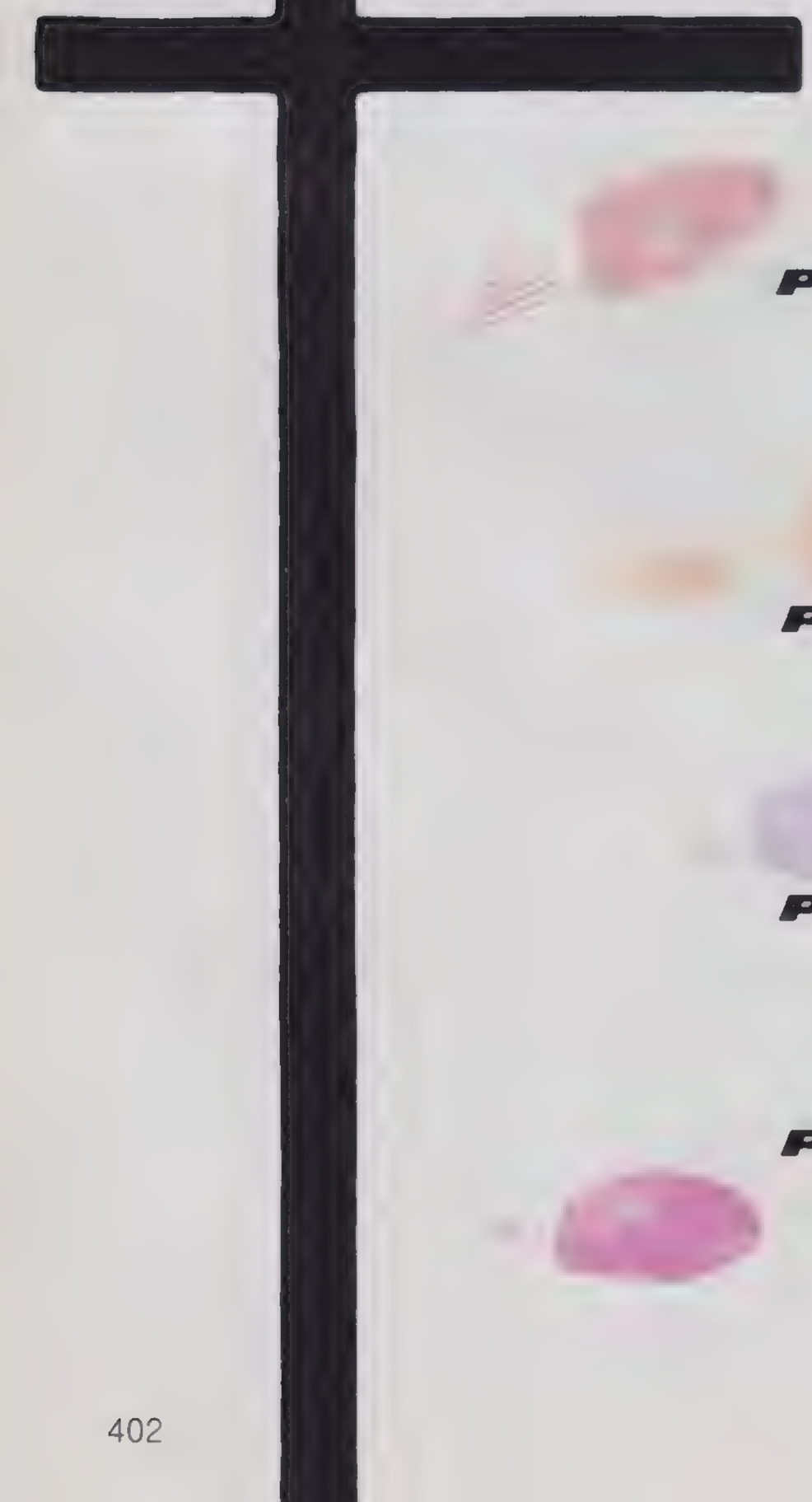
IG BEAUTY DIFFERENCE

The starting point: the best skin possible, the best base for color. And the best color this spring—the new range of pinks. . . . Washed with a pearly opalescence, they work for every skin type, every skin color

THE BIG BEAUTY DIFFERENCE

irst, a new, straightforward attitude about skin care. A move away from multi-step skin-care regimens—a move toward uncomplicated skin basics. What counts now: effectiveness and simplicity—in a program most women are willing and able to follow. In order: a soap or cleanser. A toner. A moisturizer. Assuming you choose the right versions for your skin, they're all you need, in most cases, to get the job done.

The second difference: the makeup story. A shift away from heavy makeup colorings based on reds, plums, and earth tones to a cleaner, fresher effect . . . and the color that does this—that says "news" most quickly—is pink. Watch for it in all guises: disarmingly pretty pinks on the lips, cheeks, eyes, and nails—new-look pinks that work on all skin colors, equally well on darker skin, for instance. Credit the greater variety—and sheerness—of the colors themselves: neither cloying nor chalky, but lighter, shimmered with a softening overlay. The charm of these pinks invites extended thinking in regard to makeup: clearly recognizable as a bona-fide fashion accessory—more accessible than most, able to amuse, enhance, delight. . . .



PINK #1

To start, a clean-washed face (see page 400): classic skin care based on a simple soap-and-water approach. And one of the first proponents—still one of the best—The Erno Laszlo System, well-known for its fundamental washing ritual. . . .Opposite that (on page 401), soft shades of pink in gauzy, layered blouses, and the sheerest, porcelain-pink makeup, playing up delicate, natural coloring . . . all from Halston: Crystal Pink Highlight Cream on the forehead, Mauve cheek color, Crystal Pink lips and matching nails. Eyes are lined all around in Teal, the brow, lids shadowed in Apricot Ice. Blouses, Issey Miyake; earrings, John Iverson of Byzantium.

PINK #2

Real news in makeup, *opposite page:* new-look pinks that highlight, flatter black skin—prettier, *newer* than going for reds, plums, browns. Key: Go for pinks that lean to lavender, lightly opalescent. These, Lancôme: Beige Sand Oil-free foundation and Camille blush, Perlé lips. On eyes, pink-violet with a twist of lime: Parma Violet eyeshadow, Sun Lime on the brow, Blulite liner. The nails, pale Voilà enamel . . . all set off by the remarkable color/texture of the sweater by Issey Miyake. Earrings, Tulla Booth.

PINK #3

On page 404, the very beguiling effect of pink makeup at night—here, against black, very much the fashion color this season—this, a bare, even a minimal evening makeup, glazed with a pink-tinted opalescent glow. From Elizabeth Arden: green Fantasy shadow highlighting the eyes, Fantasy Blush/Highlighter on cheeks, brushed all over. The lip color: Fuchsia Lipcreme topped with lipgloss in Opalescence. Black ribbed sweater-dress, Angelo Tarlazzi; earrings, Blue Poitras.

PINK #4

The skin-gleaming P.M. makeup on page 405—a range of pink that plays up the rose in medium/olive skin tones. From Revlon: In the Pink blush, TorchBlue shadow and highlighter on eyes. Lips and nails, both Pink Lilac in Love, both with a pearly overlay that sheers the pink even further. Overlay: Afterglow lip color, nail enamel. And added impact in primary-bright fashion—Fernando Sanchez's multicolored suede jacket; earrings, BRZ Designs. These six pages: Hair, Sam McKnight; makeup, Alberto Fava; nails, Wanda of Wanda's Skin Care Center, NYC. Details, stores, last pages.

Denis Piel

THE BIG BEAUTY DIFFERENCE

Watch for now: the news of pink at night, new shades that color up temptingly transparent, opalescent—some of the most charmingly provocative accessories you can wear this season

HAIR: THE BIG COLOR DIFFERENCE

f the hundreds of haircolors and multitudes of haircoloring methods now available, which should you choose to suit your needs, your hair, best? Unraveling the puzzle: new hair centers throughout the country where color counseling has top priority

BY SHIRLEY LORD

Should you highlight, lowlight, go darker, lighter, warmer, frost, streak, or try hair painting? These are familiar questions because consumer understanding of haircolor methods are generally hazy. Despite the many major advances made by the industry in product development—for home as well as salon use—haircolor decisions are still left today, as they were yesterday, mainly in the hands of the experts.

For the majority of women who wish to color their hair, this is just as it should be—expert help *is* usually necessary, and recommended especially for women coloring their hair for the first time. But perhaps it is time to penetrate the mystique often deliberately fostered by colorists who, not surprisingly, don't mind the inference that they are contemporary alchemists creating shades as wondrous as nature's own from highly potent, unpredictable, yet uncompromising brews.

In one way, alchemy is a good description of the best haircoloring. As Jon Guenther, consultant to the professional products division of Clairol, says, "The haircolorist is not a house painter. From a chart, you select a color that the painter paints on a wall and that's it. A haircolorist can apply the same tint—also chosen from a chart—to ten women with light brown hair, and what will you see? Ten different shades of haircoloring." That's because your hair, like your skin, is made up of many colors. And although you may not see them, a good colorist can—and that's part of the alchemy.

There's texture to take into account, too. "Picture a cotton ball and a potato," says Jon Guenther. "In weight, that's about the range of textures seen every day in salons across the country. Women should realize that fine (low-weight) hair is much easier to color than thick (weightier) hair. Fine hair also requires a shorter developing time. A black woman's hair is nearly always fine, fragile, and has to be treated with special care; while Oriental hair—strong and thick—resists color, and needs the longest color-developing time."

Since 1975, when the government began its investigation into the safety of haircolor itself—finally proven and acknowledged safe in court—manufacturers have been in a tailspin of productivity based on entirely new research. But that isn't all. Along with so much product progress has come a new breed of colorist. Raised in this technological age, they have quickly grasped the enormous potential inherent in color that can condition hair so well it actually improves texture, and they've developed new methods that work with *natural* haircolor and a myriad of complementary shades to produce a shimmering, totally natural-looking head of hair, banishing forever the allover "one color" look.

Recently, one of the most experienced colorists in the world, Rose Reti, joined forces with the Giardino Salon in New York City, bringing with her a team of color specialists to work with Giardino's craftsmen Graziella Giacomelli and James Laurita in a new in-house "color" shop. And last year, La Coupe in New York City, well known for its precision cutting, opened on another floor, La Couleur de La Coupe, in order to be able to "personalize" haircoloring still more for their clients.

This news is very much a "sign of the times," for color centers are starting to open up across the nation, sometimes as part of a salon, sometimes operating alone.

As Louis Licari, of La Couleur de La Coupe, explains, "The real advances in the last decade are not so much in the product area—although there have been incredible improvements—but in the way new formulations are used. Now, we literally use haircolor the way makeup is used for the face: only where it is needed. There are no more blanket 'camouflages.' Haircolor is used not only to cover defects but most of all to enhance to the maximum, whatever is there."

What is responsible for the big switch in haircolor thinking—from "all change" to "overall *(Continued on page 435)*

FOIL: EXPERTS' CHOICE

"Foil means color can be added with precision . . . just around the face, for instance, to brighten features," says colorist Louis Licari of La Coupe, who "wrapped" the hair on the *right*, "or at hair's 'edge' to emphasize a great cut." Top favorite formulations for experts everywhere: L'Oreal's new Majirel (especially the iridescent browns from taupe to copper to auburn); Sebastian's ammonia/peroxide-free Cellophanes (Black Orchid), Revlon's Young Hair II, Miss Clairol's Nordic Blonde, and for black women—their Mahogany Red and Walnut Brown. Makeup on this page by Alberto Fava.

Denis Piel

TORSO

New body focus: There's more here than meets the eye—outside, sensuous curves; inside, real strength and line...

New center of attention in fashion and in fitness: the torso. There's the historic allure of the hour-glass contrast between small waist and the swell of bosom and bottom . . . and, currently, the fact that the strong '50s focus on the sex appeal of the bosom has (did designer jeans do it?) definitely turned around.

It can be argued that waists have waxed and waned with social attitudes toward women, freer waists connoting freer times. Now, however, the new shape consciousness in fashion seems simply to have grown out of a new body consciousness: Women who are fit are very likely to be tempted by clothes with fit—and to wear them attractively, comfortably.

The fashion shift to narrowness, last fall, has evolved this spring into definite shape, with width at the shoulder, smallness through the torso, a real focus on the waist, a roundness at the hip; overall, a defined body line that depends on a defined—and decidedly fit—body. A natural direction for this new emphasis on shape: tighter skirts, fitted jackets, and the *belt,* an essential accessory.

GOOD POSTURE: A MATTER OF MUSCLE, A QUESTION OF LINE

You can't really exercise bone or bosom into different dimensions, or tack an extra inch onto height, but you can make dramatic changes in your appearance simply by the way you hold your body: by the set of your shoulders, the line of your back, a certain grace and purpose of movement. Call it good posture, but consider it crucial to a quality—an energy—of modern attractiveness.

Fran Lehen, an exercise expert in New York City and the author of *How To Improve Your Posture* (Cornerstone), contends that, contrary to most people's notions, good posture isn't uncomfortable or static or tense. "Think of how you feel when you're walking tall," she says—that's good posture in motion. Much of it is psychological: "Your posture tells the world how much respect you have for yourself and for your body."

Unfortunately, fitness doesn't always pay off in better posture: you can be in good shape and still have bad alignment. Good posture entails training what Valery F. Lanyi, M.D., clinical associate professor of rehabilitative medicine at New York University Medical Center, calls "the upright muscles, the muscles that support us as two-legged rather than four-legged creatures. You can't hang on your spinal column forever." The upright muscles are the muscles of the abdomen, buttocks, thighs, and, to a certain extent, of the neck, upper back, and chest. The goal: all of these in balance. "But it's a dynamic balance," Dr. Lanyi says. "And when fatigue sets in, no single muscle is allowed to take over for the rest." Most trainable: the large, flat muscle that runs from the bottom of the ribcage to the pubic bone, and the muscles of the buttocks, the ones we sit on—"muscles that aren't exercised in the normal course of a day, unless you exercise them deliberately."

Two common trouble spots: the lower back, because the muscles are difficult to train; stronger abdominal muscles can aid in the lower back's support. And also, the shoulders—people get round-shouldered from fatigue, stiff-shouldered because tension collects in the upper trapezius, the muscle along the top of the shoulders and the back of the neck.

The first step is to identify the muscles that do more than their share of the work, out of habit. Next, in order to support your body weight better, you need to strengthen other muscles and learn to rely on them, as well. (Exercises help, page 266.)

Good posture, as it is defined today, is the most efficient way to stand, sit, move. Exercises alone won't do the job—improving your posture also requires body awareness, and that's the slow, subtle part. "It's not the girdle you put on when you go out into the world," Lehen says. "It's how you hold yourself when you're alone, too." Just as walking tall is a function of feeling great, slouching may reflect low spirits. And that's fine, Lehen says, when it's appropriate to your frame of mind. "But a person with good body awareness is not going to feel comfortable in bad posture for very long."

THE CORE: A HEALTHY BACK

Outside, the beauty of line of a woman's back in an evening dress or bathing suit can be extraordinary. Inside, the hard fact is that roughly 80 percent of Americans experience low-back pain to some degree at some point in their lives, and women, it turns out, may be more vulnerable than men. While the cause can be hard to isolate, the best defense is getting into—and staying in—good physical shape.

One possible cause: evolution. The twenty-six vertebrae of the human spine, along with their system of ligaments, cartilage, muscles, and nerves, perhaps were never designed for our shift from four legs to two. Many backaches, however, do not result from spinal problems. Some are caused by lower joint misalignment, so-called slipped disks, some inflammatory conditions, osteoporosis, menstrual cramps, pregnancy, even the body's efforts to compensate for feet or knee weakness. But most backaches, by far, are caused by pulled *(Continued on page 431)*

GOOD MOVES FOR MAINTAINING A STRONG, HEALTHY BACK

SITTING, experts agree, is the most hazardous, stressful position for your back. While most of us can't avoid sitting, we can choose chairs that make it kinder to our bodies. Ideally, the chair should be one with a slightly pitched back and of adjustable seat height, as most non-adjustable chairs are too high for many women. Seat height should allow you to keep your feet flat on the floor, knees slightly higher than hips.

Most important: Don't sit for hours at a time; get up at least once an hour, even if it's just to walk back and forth in your office. Even better: walk and stretch. Do it on long trips as well. And, when shopping for furniture, consider support as well as style.

STANDING, while among the first moves we learn to do, is often something we do incorrectly, says Carola H. Speads, who runs a studio of physical re-education in NYC. "Incorrect posture not only looks unattractive; it strains back muscles and bones. High-heeled shoes can also throw off your balance, eventually causing back pain. If you choose to wear them anyway, be doubly aware of your posture." (See, *left.*)

SLEEPING "Try to go to sleep on your side with your knees bent, or on your back with a pillow under your knees," says Speads. "Don't lie on your stomach; it mimics swayback and strains the lower back area." Sleep on a firm mattress and a pillow just high enough to bring your head in line with your body; your neck should be straight, not bent.

As lying down is almost an ideal posture for your back, do so whenever possible—reading, watching television. A side benefit: lying with your feet slightly elevated aids circulation in legs and feet.

LIFTING AND CARRYING

Research reveals that bending at the waist increases the impact of your upper body weight on your lower body fourfold, and that when bending is combined with lifting the impact increases to eightfold. In other words, bending at the waist to pick up a five-pound box is equal to lifting forty pounds.

How to lift: Squat close to the object you're lifting, bending your knees and keeping your back straight, stomach muscles tensed. And stand up slowly. "Don't bend over to pick up anything, not even a paper clip," says Speads.

The best way to carry a heavy object: in both hands and close to your body—whether it's books or a child. Carrying a tote bag or heavy purse on one shoulder is less than ideal; instead, use a knapsack or split the load into two bags, one on each shoulder. If you find that holding a child with both hands is too confining, try one of the knapsack-type baby carriers instead—or use a stroller.

EXERCISE—it can be your back's best friend or its worst enemy. "Never do back-straining moves like straight-legged sit-ups, toe touches, or leg raises," says Speads. "And never do an exercise that makes your back hurt. Learn to have respect for your back and concentrate on maintaining your body's natural alignment throughout all your daily moves."

BODY GLEAMING

In anything bared, slit, revealing, skin that's shined and smooth is your best "accessory." And now, when you begin peeling layers of clothes, is the time to focus on skin renewal. It doesn't take much in terms of time/effort: The wonder of skin is that it "repairs" itself and responds—fast, visibly—to replenishing treatment. . . . Sloughers and scrubs, for example, aid in removing the dead-skin cells that appear as dryness and flaky patches. . . . Sliding on scented body moisturizer, after shower or bath, not only adds fragrance and water to skin, but helps skin retain its water content, polishing torso skin much the same way facial moisturizers smooth out fine wrinkles. . . . Women who play outdoor sports, however, should substitute a moisturizer/sunscreen combo. If you apply it as a matter of course after showering, you won't have to think about it again—unless you perspire heavily, in which case you should opt for a water-resistant product, reapply it frequently. . . . For women short on time, there are "home spas"—total packages complete with every skin-enhancer you need. For those who prefer the pro route, salon treatments—massages, loofah rub-downs, even back "facials"—are another option.

TUMMY TUCK, STRETCH MARKS, BRA ROLL...

One appeal of a good body in a bikini is all that bared skin—soft, taut, smooth. Staying in shape and protecting from too much sun help to keep torso skin exposable, but for some women, problems in that area can require special attention . . . A **tummy tuck**—or abdominal lipectomy—is not an instant "fix" for a lifetime of careless diet and exercise. It is, doctors have found, a successful solution for those few women troubled by a loose, flaccid abdomen, caused by either considerable weight loss, or, more commonly, following multiple pregnancies.

"It's a good operation, if you really qualify for it," says plastic surgeon Richard B. Stark, M.D., professor of clinical surgery, Columbia University College of Physicians & Surgeons, NYC. Determining who does qualify is key. A woman looking for a "flatter" stomach does not qualify, unless she's obese, in which case, the surgical procedure may be performed to improve body shape—but only after a proper pre-operative diet and weight-loss program.

The most common and successful abdominal-lipectomy procedure is also the newest, devised in 1967 by Brazilian plastic surgeon Ivo Pitanguy, M.D., and said to produce "predictable improvement." A low horizontal incision is made in the pubic area, then abdominal-apron skin is undermined to the rib cage. The apron is stretched and trimmed of excess skin—similarly to a face-lift procedure—along with any scars, stretch marks, and, sometimes, fat. (Removing fat also exises a large number of fat cells, which, say doctors, makes gross reaccumulation of abdominal fat less likely.) Occasionally, the underlying musculature is also tightened.

Performed successfully, an abdominal lipectomy results in both a better contour and smoother skin. "Exercise will help poor muscle tone," says Dr. Stark, "virtually nothing else minimizes that apron of skin." But as is the case with most plastic-surgery procedures, the patients' desires and expectations are often unrealistic. One trade-off: a reduction in circulation and nourishment (as skin is undermined, so are the blood vessels that provide the area with nutrients), and, as a result, "a comparatively long post-operative period," says Dr. Stark, "because of delayed wound healing."

Stretch marks (or striae) are fractures of the skin, distensions of its elastic fibers to their breaking point, that, once torn or broken, don't heal. They are commonly caused by the physical stretching of the dermis—as with pregnancy or excessive weight gain; but it's thought that genetics, too, play a role, says James Sternberg, M.D., clinical professor of dermatology at UCLA, and co-author of *Great Skin At Any Age* (St. Martin's Press). While nothing can be done to prevent stretch marks, he has two suggestions that offer a "dramatic change in a stretch mark's configuration." *(Continued on page 435)*

Michel Comte

EASYGOING CLOTHES WITH

SOMETHING MORE GOING FOR THEM:

What these clothes offer: ease, attractiveness, wearability . . . and, now, some subtle differences that make all the difference: a change in color— neutrals now given more bite, now turned peanut, hemp, honey, jute . . . a new weave, texture, and interest that turn staples like linen, cotton, and silk into virtually new fabrics . . . and a change in shape as slight yet unmistakable as the narrowing of a man's tie: the kind of change you see, *left,* in Yohji Yamamoto's prophetic high-rise pants that taper down the leg (about $180), with his three-toned jacket (about $312), and T-shirt (about $192) . . . all, in various weaves of linen. Charivari, NYC; The Twenty-Four Collection, Miami; Ultimo, Chicago; Maxfield, Los Angeles. *Right:* The dash of an unexpected mix of plaids and checks . . . of Gianni Versace's longer, leaner jacket (about $600) with cropped-at-the-ankle pants (about $350) and a knit pullover (about $145), all cotton/linen. Saks Fifth Avenue, NYC; Gianni Versace Boutiques, Miami; Houston; Beverly Hills; San Francisco. These ten pages: Hair, Bob Fink for Pipino-Buccheri; makeup, Rumiko. Details, last pages.

SUBTLE DIFFERENCES IN FABRIC,

COLOR, PATTERN, AND SHAPE . . .

THAT ALL ADD UP TO

MORE APPEAL—MORE DASH!

The dash—the new directions—continue, *this page,* with another inspiration for a jumpsuit—the call of the wild: Genny's sleeveless cotton jumpsuit (about $350), and animal-print cotton safari jacket (about $525). Rita Jamie, NYC; Suzy, Great Neck NY; Claire Pearone, Troy MI; Pompian, Chicago; Apropos, San Diego and Woodland Hills CA; Amen Wardy, Newport Beach CA. . . . And, *opposite,* another subtle twist in color, pattern, texture; another look coming up for pants: Basile's cropped, cuffed, plaid linen/cotton pants (about $210)—an example of the slightly shorter length on its way; linen/cotton snap-front jacket (about $450); and sheer linen tank top with diamond insert (about $250). Top fabric by Solbiati. Pants and jacket fabric by Bini. Barney's; Claire Pearone, Troy MI; Marshall Field's; Charles Gallay, Beverly Hills. Details, last pages.

COMING ON STRONG

COMING ON STRONG

When it comes to natural ease, natural dash—suede stands out. Another standout—the oversized smock top, *left*—the kind of top that works as a perfect accessory to change a number of looks (about $390), with a matching straight skirt, about $255. Both, by Alicia Herrera for North Beach Leather. North Beach Leather Boutiques, NYC; Atlanta; Chicago; Houston; Los Angeles; San Francisco. . . . *Beauty Note:* The natural look in makeup—Maybelline's new Long Wearing Makeup in Natural Beige. . . . *Right:* Suede with a surprise—a double neckline revealed by unzipping the zipper . . . and with all the raciness you could want. About $340. Samuel Robert by Peter HatsiAndrou. Late March at Bonwit Teller; Rich's; John Baldwin; Balliet's; M'Lady Bruhn, Carmel CA. Details, see last pages.

Michel Comte

COMING ON STRONG

The casual side of clothes . . . and the subtle side of changes on the way—Soo Yung Lee's very attractive earth-striped linen suit, *above left.* About $420. Late March at Elizabeth Arden Salons; Lillie Rubin-South & West; Balliet's; Neiman-Marcus; Robinson's, Beverly Hills; Liberty House of Hawaii. With Marcasiano's charming cotton knit camisole, about $138. Saks Fifth Avenue, NYC; Weinsteins, New Orleans; Hattie; Tootsies, Houston; Theodore, Beverly Hills; Wilkes Bashford, San Francisco. . . . *Below left:* New delight for blue "denim"—a dress with little rolled sleeves, quick snap front. By Complice, of linen. About $410. Bloomingdale's; Woodward & Lothrop; Fiorella, Bal Harbour; Ultimo, Chicago; Sabrina, Houston; Lina Lee, Beverly Hills. . . . *Below right:* A delight to slip into first, under anything—Olga's lace-trimmed bodysuit, with the slightest tint of warm yellow—a beguiling accessory for the body! Of nylon/Lycra, about $32. Saks Fifth Avenue; Marshall Field's; Frost Bros.; Goldwaters, Scottsdale AZ; Nordstrom, Seattle and Portland. . . . *Beauty Note:* A tint of color for nails—Germaine Monteil's Sage Blush, and for lips—Champagne on Ice. . . . *Above right:* Another wonderful accessory—a raincoat, of khaki cotton (about $475), matched to a narrow khaki skirt and loosely knit sweater with the surprise of suede appliqués. Sweater of linen/polyester/cotton, about $420; skirt of polyester/wool, about $180. All, by Louis Feraud. Late March at Saks Fifth Avenue NYC; Saks-Jandel; John Baldwin; Lou Lattimore, Dallas; Sakowitz (sweater to order). Details, last pages.

Michel Comte

More of the changes sneaking up: the change in shape created by the belt of the season, *left:* wide, waist-focused, pulling together three terrific pieces from Perry Ellis. Belt of leather by Ruza, about $65. Henri Bendel; Serenella, Boston; Ronnie Golden Engle, Warwick RI; Parisian, Birmingham AL; F. B. Ltd., Frontenac MO; Toni's, Dallas. . . . *Beauty Note:* A change in makeup—the softer emphasis of eyes rimmed with Garnet and shadowed with Royal Garnet, from Helena Rubinstein . . . And, *right,* the jumpsuit—always with a racy edge; now reflecting a variety of influences—here, Frances Henaghan's mechanic-inspired jumpsuit of silk poplin, about $125. Late March at

COMING ON STRONG

Saks Fifth Avenue; Bullocks Wilshire, Los Angeles; I. Magnin; Carol & Mary, Honolulu. Details, stores, last pages.

VOGUE'S

Last Word

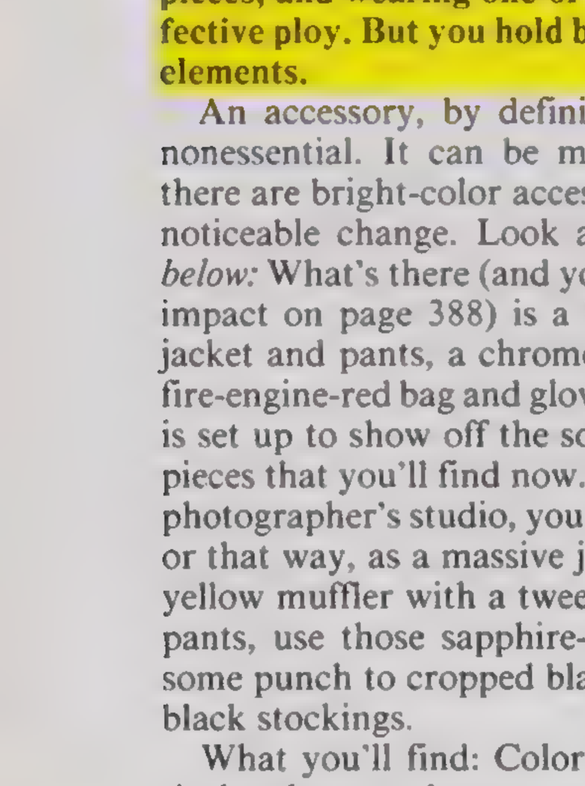
ON FASHION IN THIS ISSUE

What works and what doesn't: when it's a big steely bracelet or a bright-color piece to change what you own, some wonderful new shoes and stockings, or one remarkable top...

What works? When you deal with some of the newest accessories that are around now—and we did, for this issue—you quickly reach some conclusions about what works and what doesn't . . . and the first of these is that fewer, for the most part, is better. Whether that means a big—industrial-size—bracelet with a steely look or some new shoes in a standout color: in general, **accessories this season are highly noticeable pieces, and wearing one of them can be an effective ploy. But you hold back, then, on other elements.**

An accessory, by definition, is something nonessential. It can be more. In this issue, there are bright-color accessories that make a noticeable change. Look at the photograph, *below:* What's there (and you'll see it in its full impact on page 388) is a bright-blue leather jacket and pants, a chrome-yellow muffler, a fire-engine-red bag and gloves: the photograph is set up to show off the sorts of strong-color pieces that you'll find now. In truth, beyond a photographer's studio, you wouldn't wear color that way, as a massive jolt. You'd put that yellow muffler with a tweedy jacket and grey pants, use those sapphire-blue shoes to give some punch to cropped black linen pants and black stockings.

What you'll find: Color works most effectively when you keep to a single bright, when you use it in one strong way (opting for a red handbag instead of small red earring clips), when you put it with clothes that are essentially uncomplicated. Often, color looks best when it's a bit offbeat: a stack of shiny red enamel link bracelets, some soft yellow boots, or bright blue dot stockings and blue spectator shoes. You'll find **color at its best should make you smile a bit . . . but this spring, it won't be just neon colors that make you feel you've made a change:** some of the prettiest "accessories" in this issue are makeups—pink, in all varieties.

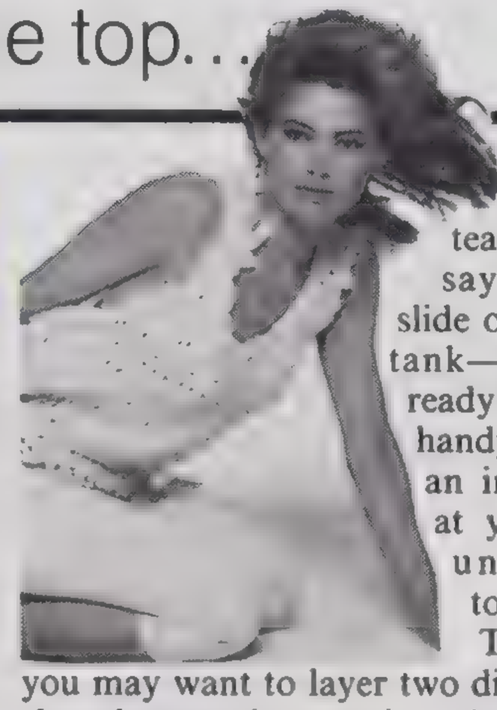


The key to wearing jewelry that clearly looks high-tech, a big bracelet in steely industrial metal rather than silver? You'll probably put it first at the end of a covered arm: as the cuff, say, this spring, to a black cashmere sweater. But this summer, that bracelet is going to work as well with a totally bare arm, when you're wearing a neat white linen dress. You'll like it less with a sleeve that falls somewhere between those two.

When jewelry is as bold as that bracelet, *left,* you wear it for evening with ease; by day, it's usually a matter of eliminating other noticeable accessories or other jewelry. Clearly, there's nothing in the least fragile about a bracelet like this; and you'll think about the clothes you put it with in those terms: clothes with strong modern lines—Zoran, Shamask; clothes with a gutsy texture—cotton duck rather than crêpe de Chine. You'll put those steely links with black or white, with a strong not a fragile color.

The trick to getting more from a sleeveless sweater or a small T-shirt? Often, it's simply thinking of that top less as inviolate fashion than simply as an accessory. An ivory heavy cotton vest like the Comme des Garçons top *(above right)* is something you can wear on its own or slide under a big jacket; you could, as easily, layer it in interesting ways. That may mean putting it over a white linen or Fruit of the Loom cotton T-shirt and then rolling up the T-shirt sleeves . . . or layering the vest over another sleeveless top—one in cotton gauze, that has a somewhat different neckline. You could use it to give a sense of narrowness over a voluminous dress. The key: Simply using that top, this season, as one—attractive—piece of texture, an accessory item of clothing when you dress.

Layering two plain-necked



tops—a bateau-neck sweater, say, to slip and slide over a sleeveless tank—has become a ready fashion ploy, a handy way to create an interesting look at your neck with uncomplicated tops and T-shirts. This summer, you may want to layer two different kinds of sleevelessness in tops, in a dress: it's a somewhat newer—and equally effective—change when you're dressing.

Colorful, whimsical shoes and stockings may be the most charming foil to fashion now: they're a way to add interesting texture and pattern, real color, a bit of extra delight; they're an attractive surprise with clothes that are tailored. But when you're dealing with primary colors in a patterned stocking, in a shoe, one clue: For the most part, you won't wear them at the same time.

When we photographed cobalt blue and bright yellow shoes like the ones *below,* we put them with small-pattern stockings—but those stockings were black ones. Simply for the pleasure of it, you might try white stockings with a colored dot once or twice with bright shoes such as these. But you'll hold those patterned, colored stockings, more often, for a shoe that's simpler.

Some rules? Consider the length of your pants or skirt: **In general, the less leg you show, the more you can play with stocking color or pattern.** Thinner-fabric clothes usually demand a somewhat sheer stocking on your leg. White stockings, almost always, look best when they're somewhat sheer. And when in doubt: The safest—often chicest—stocking that you can choose is a black one. ▽

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VOGUE'S

HEALTH *style*

A new—better?—contraceptive . . . beating the Monday-A.M. blues . . . root canal without fear . . . sleeping better . . . bone health: the calcium connection . . .

Most-neglected fact about feet: their muscles are at work whenever you walk or stand. Milton H. Walkes, D.P.M., chief, podiatry services, Queens Hospital Center, and member, The Foot Care Group, NYC, says that, like other muscles, those in feet need to be warmed up before, cooled down after running or other vigorous exercise. As most of the muscles that control the feet originate in the legs, you need to stretch and strengthen legs, too. A good routine for warm-up and strengthening: Wiggle your toes, then flex and extend feet; next, knees straight, rotate ankles to stretch calf muscles. If heel cords feel painful, ask your doctor for additional exercises.

CALCIUM COUNTS

Because of what some experts consider an epidemic of osteoporosis, the age-related thinning of bones associated with wrist, hip, and vertebral fractures in older women, researchers are exploring the preventive steps that women can take now, at any age, that may make a difference later . . .

Calcium: *Many doctors advise that all women up their intake to 1200 to 1400 mg. and that women who are pregnant consume 1600 to 1800 mg. In contrast, the average woman gets only about 500-600 mg. of calcium in her diet, compounding the risk of bone-mass loss, warns Louis V. Avioli, M.D., professor of medicine at Washington University School of Medicine and Jewish Hospital of St. Louis. Besides increasing calcium in our diet (see calcium-rich sources, below), women who are past menopause, those who don't eat calcium-rich dairy products, or those who have a family history of osteoporosis should also check with their doctors regarding calcium supplements.*

Exercise: *Inactivity increases bone loss; and, though there is no "cure" for osteoporosis, exercise that works muscles around bones can help.*

Inner info: *From a new book, "Stand Tall! The Informed Woman's Guide to Preventing Osteoporosis" by Morris Notelovitz, M.D., and Marsha Ware (Triad): Adequate vitamin D is essential to calcium absorption; certain medications decrease absorption; heavy drinkers, smokers are at higher risk.*

Two basic rules for injury-free exercise. First, follow the hard-easy principle—exercise vigorously one day, less strenuously the next. If you're just beginning, do nothing on the alternate days for a few weeks. Second, if you have any pain that gets worse while you exercise, stop the activity right away. Muscle soreness and stiffness usually go away as you warm up—but more serious problems like tendinitis will hurt more

How best to raise your diet odds in favor of calcium-rich foods? The lineup, above, represents some of the best sources. ● The real problem is that calcium is often poorly absorbed, explains Sarah Short, Ph.D., professor of nutrition at Syracuse University. Phytates in whole grains and oxalates in some vegetables can interfere with calcium absorption. And an excess of phosphorus in relation to calcium in the diet may deplete calcium in bones. Caution: Colas and powdered drink mixes are high in phosphorus. ● Best-absorbed calcium sources: dairy products—stick to low-fat versions like skim milk. Women who have trouble digesting milk should try yogurt or cheese, Dr. Short suggests. ● Other sources are eggs . . . canned sardines and salmon, if you eat the bones . . . and the highest-rated vegetables are broccoli, cabbage, and spinach. ● Two great food "supplements" to help you up your intake—dried skim milk and tofu. Both can be added to many dishes. ● Another boost: mineral water. Check labels for calcium content.

DOUG HOPKINS

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AT LAST, A BETTER CONTRACEPTIVE?

A new method of birth control which could make the diaphragm obsolete may soon be found on your drugstore shelf. "2Day" vaginal sponge by the VLI Corporation of Costa Mesa, California, has been approved by the Food and Drug Administration's Fertility and Maternal Health Advisory Committee and is on its way to clearance by the agency.

"2Day" vaginal sponge would be easier both to obtain and to use than the diaphragm, and has about the same failure rate (10 percent). The advantages of the sponge are considerable: one size fits all, no doctor's visit or prescription is needed, it costs about one dollar, and it is disposable. Best of all: the effectiveness of the sponge lasts a full forty-eight hours and can withstand multiple acts of intercourse without the application of more spermicidal agents.

IMAGINE THE APPEAL OF A BARRIER CONTRACEPTIVE THAT WORKS FOR UP TO TWO DAYS WITHOUT THE INTRODUCTION OF MORE SPERMICIDE . . . THAT'S AVAILABLE WITHOUT PRESCRIPTION . . . THAT'S INEXPENSIVE, DISPOSABLE . . .

California clinical trial investigator Barbara North, M.D., told the FDA: "There has been an increasing demand for barrier contraception since questions were raised about the Pill's safety in 1975. The sponge provides an important alternative in birth control for women seeking such methods."

The two-inch-wide, concave soft white polyurethane sponge is permeated with spermicide (nonoxynol-9). It works by delivering the spermicide into the vagina and absorbing and blocking the ejaculate from entering the cervix. The sponge was approved for general use in the United Kingdom last summer.

A questionnaire given to women who participated in the U.S. clinical trials for "2Day" elicited highly favorable responses. When asked if they liked using the sponge, 95 percent of the women said yes, most citing convenience first, safety second. Seventy-seven percent of the women in one trial center had prior experience with the diaphragm, and of those 95 percent said they preferred the sponge, as it was much easier to use and had not the same time constraints. Most of the women also had some experience with oral contraceptives; almost all preferred the sponge, expressing concern about the Pill's health effects.

As for dislikes, occasional odor and tearing of the sponge upon removal were brought to the company's attention.

Women leaving the clinical trials were asked what contraception they would resume; 86 percent chose the sponge.

"Enthusiasm for the sponge is really quite overwhelming," Dr. North remarked from her observations as a clinical investigator. "Because of its convenience, it is definitely likely to be used more consistently and correctly than any other vaginal method on the market."

—Andrea Mackiewicz

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Root canal without fear

Much anxiety attached to root-canal therapy probably stems from the fact that it is often precipitated by severe toothache. "In general, root-canal therapy is comparable to any standard dental procedure," says Irena Mausner, D.D.S., assistant clinical professor, New York University School of Dentistry. "Only extreme cases require painkillers before or after treatment. In 95 percent of cases, the tooth can be saved."

Root-canal problems are most frequently caused by infection from untreated tooth decay or by a traumatic break in a tooth. A sudden and persistent sensitivity to hot foods or beverages is one symptom. The pain usually gets you to the dentist fast—but left untreated, infection can deaden the pulp tissue that nourishes the tooth, resulting in swelling, pain, or an abcess that may or may not manifest any acute symptoms. Although all dentists are trained to perform root-canal therapy, your dentist may refer you to an endodontist, who specializes in tooth-pulp diseases. Rather than extracting the tooth and altering your bite, the endodontist will work to preserve the tooth.

The root-canal cleaning process begins with X-rays to determine the condition of each root. Except for single-rooted front and canine teeth, most teeth have two or three. The number of visits depends on the tooth's condition.

Root-canal therapy begins with injection of a local anaesthetic. The endodontist removes the infected pulp and cleans out the root canals; then, the doctor replaces the pulp with an inert filling. Between visits, an antimicrobial medication, put into the empty crown, helps to eliminate any remaining bacteria; antibiotics are prescribed in some cases.

To keep X-rays to a minimum, some endodontists are now using the new sono-explorer, which, when put in the canal, registers a tone in the presence of infection, no tone when the root is clean. Last step, after a final check: completing restoration of the tooth with a crown, usually supported by a post.

Q&A

Timing your meals to lose weight . . .
beating Monday blues . . .
getting a better night's sleep . . .

Is it true that a meal eaten at night is more fattening than the same meal eaten earlier in the day?

Several studies have shown that people on controlled diets lose more weight if they eat regularly throughout the day than if they consume the same total number of calories at night. One reason for this may be that the metabolism slows down at night, so food isn't converted to immediate energy—it's stored as fat.

Kenneth H. Cooper, M.D., founder of the Aerobics Center in Dallas, Texas, recommends that, if you want to lose weight, you eat 25 percent of your calories at breakfast, 50 percent at lunch, and the remaining 25 percent at dinner. On a 1200-calorie diet, this breaks down to a 300-calorie breakfast, 600-calorie lunch, and 300-calorie dinner. If your schedule won't allow this, try to keep evening calories to less than half of your day's total.

Dr. Cooper advises that this is also a good strategy for maintaining your current weight. Eat at least 55 percent of the day's intake by early afternoon. You can increase your nighttime metabolism with exercise. If you are burning calories at a higher rate, any food becomes, in effect, less fattening.

I'm basically fit, but I wake up feeling sluggish on Monday mornings. Is it "blue Mondays"? Or bad weekend habits?

According to Elliot D. Weitzman, M.D., director of the Institute of Chronobiology at The New York Hospital-Cornell Medical Center, the problem often stems from allowing your sleep cycle to get "out of sync" during the weekend. "You may go to sleep two or three hours later on Friday and Saturday nights—and maybe Sunday night—than you do during the week," he says. "Then on Monday morning you have to 'phase advance'—or move forward your wake time." Even if you get eight hours sleep on Sunday night, the disruption to the sleep-wake cycle causes trouble—much as it would if you tried to go to bed at eight o'clock one night to get up at 4 A.M.

Even if you don't intend to stay up late on weekends, Dr. Weitzman points out that the normal sleep-wake rhythm for a person who has no external time cues is twenty-five hours. Following your inner clock, you would go to sleep an hour later *(Continued on page 426)*

each day and get up an hour later. "On weekends, you have fewer time cues, so you naturally begin phase shifting—until the real world intervenes on Monday morning."

The solution: Try to stick to a twenty-four hour pattern, and sleep roughly the same hours on the weekends as you do during the week. Be wary on Monday mornings—there are a high number of accidents then.

I used to sleep well, but now my nights are fitful. What could be causing my bad sleep and how can I improve it?

Many factors determine how restfully you sleep. Look at your bedding: A mattress that is too soft doesn't keep your spine in proper alignment and may result in back pain or muscle aches. Similarly, your head needs to be properly supported. If you sleep with too many pillows—or without any at all—your neck is at an unnatural angle and may become stiff. Avoid heavy blankets that cause you to sweat. Natural fibers like wool or cotton will allow air to circulate, keep perspiration away from skin. Keep the room temperature at about 64-68 degrees, and use a humidifier if it's very dry to prevent a scratchy throat—and even some snoring.

Also consider emotional stress; it's a prime cause of fitful sleep. David Spiegel, M.D., associate professor of psychiatry and behavioral sciences at Stanford University, says that if anxiety is keeping you awake, you can't fight it directly. Telling yourself to relax backfires, actually increases your tension. He suggests learning to separate physical from mental tension. "Imagine a situation in which your body feels comfortable—like floating in the ocean. Then detach that physical sensation from your thoughts. You can't stop anxieties; but you can keep your body from being caught up in them."

To help your body relax, try progressive muscle relaxation: clench your toes and release, tighten your leg muscles and release . . . and so on until your whole body is relaxed. Gentle exercises like stretching or yoga can also help. Aerobic exercises done early in the day increase physical fatigue; but too close to bedtime, they will be stimulating not restful.

I thought warm-ups and stretches were the same things. Is there a difference?

"Stretching is only a *part* of a proper warm-up," says physical therapist Michael Marino of Lenox Hill Institute of Sports Medicine and Athletic Trauma, NYC. "The purpose of warming up is to prepare your muscles, then your heart and lungs, for the more vigorous workout that follows. You should start every exercise session with several minutes of slow, gentle stretches, then proceed to circulation-stimulating movements like jogging in place, jumping rope, or calisthenics, whatever best mimics the demands of the activity to follow.

"A warm-up can be as important for your mind as it is for your muscles. Often, a woman rushes to her exercise class after a tension-filled day. Warming up gives her a few minutes to relax, refocus, and then to *enjoy* her workout." ▽

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ART OF VALUE

(Continued from page 375)

tion after generation, trying to find something that's not been done before, you eventually arrive at the point, which is quite unpredictable, unforeseeable, of everything that can be done within that tradition having been done. Thereupon, the tradition itself either becomes dessicated, as it did in China, or fossilized. Or it collapses and changes into something else. It doesn't mean that art ends. It means that the specific tradition in question ends.

BR: *What about our own civilization? Is the role of collecting like that of the "rare art" traditions?*

JA: I think there is a very strong argument that what has happened in the twentieth century marks the end of the Western art tradition. This has happened before. For example, classical art came to a rather misty end in the fourth, fifth, sixth centuries. There are all kinds of leads and lags in art history of course.

BR: *Is it not true that stylistic turning points are essentially provoked by a socio-economic reality that changes the function of art and its patronage?*

JA: I don't believe that at all, no. A tradition ends when there isn't anything left to invent.

BR: *What about the rise of Christianity and the new art it created?*

JA: Christianity provided new subjects, but it was not the true end of the classical tradition. The classical tradition in fact was reduced to architecture long before the rise of Christianity. There wasn't very much left of the classical tradition by the end of the second century, the beginning of the third. Perhaps this is rather a mechanical way to look at it, but I believe the same phenomenon of art collecting has happened in quite different socio-economic circumstances.

BR: *Nevertheless, the end of an artistic tradition often coincides with a change of political regime.*

JA: I don't think it relates to a change in regime at all. Not at all. For example, you had in the later fourth, the third, and the early second centuries, B.C., in the Greek world, the complete development of highly complex, very idiosyncratic, and perfectly useless behavioral systems, beginning with art collecting and art history. Now, nobody can tell me that art collecting and art history put any bread and butter in anybody's mouth except possibly art dealers'. There is no practical excuse for art collecting. Yet you had collecting in the late fourth, third, and early second centuries B.C., in the Greek world. Half a world away there was the Chinese art-collecting tradition, as completely out of touch with the Greek world as America was out of touch with Europe before Columbus.

BR: *How do you explain the fact that only five times in history have cultures collected art for purely esthetic reasons?*

JA: What you have to do is, first of all, to cross off socio-economic circumstances as a determining factor. The historical background, the outlook, the religion, the organization of these societies, everything—and, for that matter, the art itself—was different. Yet collecting art for its own sake existed in each.

BR: *These five societies you have isolated in which there was art collecting must have common factors. What are they?*

JA: These societies are literate, they are imperialistic, they have a complex class system, and they produce substantial surplus. However, you also have to say that there are a whole series of other high civilizations that have had these characteristics that did not produce art collecting.

BR: *Then what is the common denominator of art-collecting civilizations?*

JA: I think the only factor that is present *exclusively* in the five "rare art" collecting traditions, in greater or lesser degree, is what I call a *developed historical sense.*

If you think about what history really is, as opposed to annals and chronicles and such, in the societies that have art collecting, people look at art and think about artists in quite different ways. Artists in these cultures are specific individuals whose lives are remembered. In the great majority of higher civilizations, the artists were never remembered from one generation to the next. So the memory of the lives of the individual artists is the key element in all art collecting cultures.

This was not true in the Middle Ages. Artists had reputations in their lifetimes that they were good artists. If they were very, very powerful and effective, they would have followers and imitators and they endured for a little while; but over time, they were never incorporated in general historical memoirs. Their names and lives did not become an important part of the historical conscience.

BR: *Then you believe that in the high civilizations that had "rare art" traditions, the relationship of the individual artist to historical memory is crucial?*

JA: Of course, in our tradition, artists were remembered and remembered by name. People like Vasari told stories about them and about who did what. The same is true in Greece; the same is true in China; the same is true in Japan. Once you say that a work of art is greatly enhanced because it has an important pedigree, then you are thinking historically, responding historically to the work of art. The historical more than the esthetic response to the work of art becomes crucial. The value of an artwork isn't just material value, it is also a historical association. If you talk to collectors or museum curators, you'll find that what they love is the label. A museum director once thought he'd got something absolutely smashing, and then discovered by scientific tests that the picture was brand new, and instantly he loathed it. There's no sense to that, unless his response is not just esthetic but also partly historical. You can't find a single collector who makes a bad mistake who doesn't hurry it into the cupboard.

BR: *Certainly, but that has to do with social embarrassment.*

JA: It's also because they despise the object at this point, partly because it's embarrassing, and partly because of the way they now see the art as discredited, once it is no longer an authentic part of history.

BR: *What do you think motivates someone to collect?*

JA: Humans have always collected. There is a whole series of collecting animal species as well. You have collections, *objets trouvés,* of who knows what, going right back through its history. One of the first collections of objects was found in the early Paleolithic Age.

BR: *But you make a distinction between these collections of objects and art collecting.*

JA: Yes, I do because art collection is a branch of collecting of a very special kind. It's a little less rational, to my way of thinking.

BR: *You speak a lot about the influence of collectors on art, on creating art styles. What do you mean?*

JA: Once the social habit of collecting is well established, then there's an obvious and inevitable feedback. Styles that are collected are cultivated and revived.

BR: *Do you feel the patron is more disinterested than the collector, that is to say, the patron who is really working in concert with the artist, having an input of his own?*

JA: The patron is sharing in the work of art. The collector never has any share at all in the creation of the artwork; he just finds a place for it.

BR: *Do you think we have any patrons of art today?*

JA: Oh yes, we do; but I think they are very few and far between. I think the unprecedented character of the contemporary situation in collecting is derived from the way art is normally produced, and most artists are very attached to it. I mean waiting until somebody comes along to commission a work and then, in effect, doing what was commissioned—today's artists would not want that. There is another curious fact today: many of our best artists are their own greatest collectors. They will take out the best work and put it away. So many artists today work away until they get some sort of trademark formula; not all of them, by any means, but so many of them work away until they develop a trademark and then they stick to that. Calvin Tomkins had a very interesting piece in *The New Yorker* about how, nowadays, critics find it almost unmanageable if an artist doesn't fit into that kind of a neat trademark slot.

> **"Many of our best artists are their own greatest collectors"**

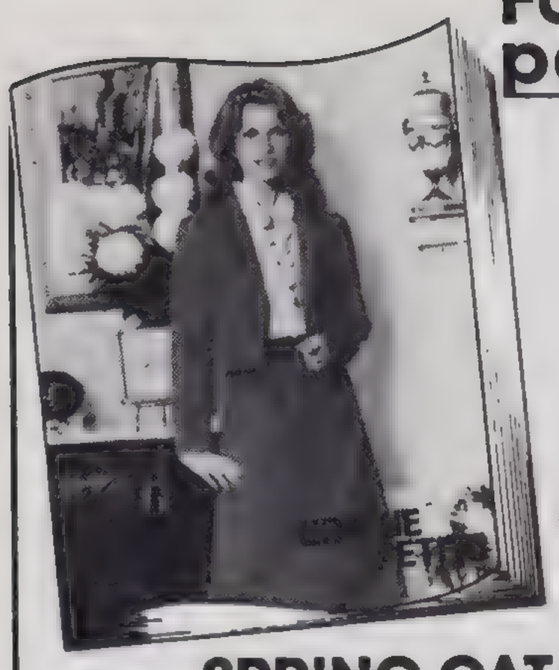
However, repetition is a symptom of decline. That doesn't shock me, it just bores me. I was a young man in what appeared to be the great new dawn of Western art. You had new writing, you had new thinking, all of it done by great masters. Great masters. We thought that this was a new dawn. One looks back and thinks, now, that it was a sad and glorious twilight.

BR: *Does that thought depress you?*

JA: When one tradition is dead, then a new tradition is being reborn in new circumstances.

BR: *Yes, but imagine if the new tradition turns out to be television.*

JA: I think that art is wholly unconscionable. Art is only one of two things: either it is a private game for the artist, or it's something that you can feast on in a totally different and almost accidental environment. I am now more and more interested in feasting. I've started making lists of all the beautiful things I don't want to die without having seen, and then I am going to see them. I don't really love traveling anymore, but I would like doing a concentrated tour just of the art galleries. There is still so much to see, so many collections. I plan to spend the rest of my life seeing them. ▽



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EROTICISM & PORN

(Continued from page 386)

so devoid of imagination it seeks porn, the literal spelling-out of fantasy without the resonance of the erotic.

> Erotic: [Gr. *eritikos*, *eros*-love.] 1. Of or pertaining to, or treating of sexual love, amatory. 2. Strongly affected by sexual desire; as, an erotic person. 3. A theory or doctrine of love.

Here there is such a range of response, such a vocabulary—heart's desire, heart and soul, lover's quarrel, lover's leap, rapture, enchantment, fancy, folly. The erotic can be funny, dangerous, pastoral—it is only part of a larger plot. Take Hogarth's "The Orgy" in *The Rake's Progress:* In the foreground a woman sits apart from the group of exuberant, fully dressed men and women. She is adjusting a shoe, legs crossed, skirts high, her plump white breasts the focus of the engraving, but her head is turned back to the company she belongs to. Take Goya's "The Nude Maja" propped so smartly on her pillows, the long torso rising to remarkably pert breasts, the arms behind her head leaving her with only the defense of a muted smile: she looks at us. Take Madame Récamier seated upon that chaise in her cool splendor and sexless beauty, her drapery and pillows more yielding than her dead white limbs: she looks at no one. Take Claes Oldenburg's "Giant Loaf of Raisin Bread, Sliced (Raisin Bread: 5 slices and end, 42 raisins)": it is witty, sexy, soft—a conscious reference to the couches of famous nudes. It's a wonder of orifices and nipples transferred to the everyday object. It's Raisin Bread as the rumpled bed. The erotic can be clever, theatrical, punning, grand.

Pornography serves a surface lust

In each of these highly erotic works of art, there is suggestion more than statement, something withheld; but there is a contact point, a demand upon us as mysterious as the demands in our sexual lives. Our response to the erotic is complicated. Perhaps we find that same Maja as Goya painted her a second time with clothes on infinitely more attractive, her thin white gown pushed between her thighs to define the shadowed triangle where, depicted nude, she displayed *merely* pubic hair. Or in "The Orgy" we may discover a repellent paunch or wary face in some dark corner of the room that works against the erotic foreground.

There is the fascination, too, of the anti-erotic with its subtle instruction. Some of Colette's bitter love stories. Flannery O'Connor's deflections of sensuality that lead to queer and violent matings. Jean Rhys in most of her work uses the set-up of pornographic novels—the episodic encounter, the "types" of bounder, waif, naïve young man—to undermine the very notion of narrative progress and personality. Of her own life, Rhys said: "And then there was this and then there was that." How repeatedly have we been drawn to Dietrich's harsh beauty in *The Blue Angel.*

Colette's occupation with fruits and vegetables, with animals, the texture of clothes. That is erotic. So are the shadowy vulvas of Georgia O'Keeffe, seen in a lily, the dip in a mound of desert, an open shell. The most satisfying and central text on the displacement of the erotic in art is Meyer Shapiro's essay on Cézanne's apples, which he sees as "objects of a caressing vision." Cézanne ". . . loves their finely asymmetrical roundness and the delicacy of their rich local color which he sometimes evokes through an exquisite rendering rarely found in his painting of nude flesh."

Dancers at the New York City Ballet entwined in *Agon*—erotic. Dancers getting it on at a club called Heartbreak to "Don't You Want Me" by The Human League. In considering the erotic, we educate ourselves, push ourselves to personal revelation. I do not like the attenuated nudes of Erté, the bloodless romps of *10* or *Scruples.* You may be set to dreaming over the dramatic distortions of studio lighting in *Casablanca* or the sumptuously academic curve of a kitchen bowl in a William Bailey lithograph. When we make such distinctions in discussing erotica, we are speaking not only about ourselves but about ourselves within a culture. It becomes a constant and serious business to select the real from the false effect.

Then again, there are whole areas of the erotic that are familiar to us but outside of our lives—Japanese and Indian prints in which a gentleman is serviced by a number of adoring athletic ladies. These flatten out for me like dumb cartoons. The simple boudoir games of Fragonard and Boucher are unbelievably silly to my modern eye. My age and background determine that I'll be turned on by a proper three-piece suit, perhaps, in moments of pure madness, by a Shetland sweater, but never by a 'fifties dinner jacket worn with a "retro" tie. I will, by the same conditioning, always respond with fresh delight to Molly Bloom's great lush soliloquy at the end of *Ulysses* and to the sexual imagery of Robert Frost's "She is as in a field a silken tent."

The pursuit of the telling erotic moment has led me to a fuller understanding of my favorite works by Ibsen, Chekhov, Edith Wharton. In *A Doll's House*, Nora, who for the most part has my sympathy, is a wretched suburban tease dancing the tarantella for Dr. Rank, showing the sick old beau her silk stocking. In *The Three Sisters*, Masha and her lover sing phrases to each other across a room full of preoccupied people—a secret mating call, comic and amatory at once. The steamy "Beatrice Palmato" fragment (father fondling daughter on a couch) found in the papers of Edith Wharton seemed not shocking but predictable to me, having come across the dangerous sexuality which damns many a Wharton heroine.

The difficulty, we can see, is that a discussion of the erotic is endless, fruitful, strangely self-defining. My response to the heavy smell of lilacs in a garden, yours to the thick waxen petals of a hothouse camellia—we are touched, each in our way, by erotic memories and stirred to further desire. Pornography is of one moment, the lone moment of its perception. It does not come upon us from a distance. It serves a surface lust. Pornography is of interest to us only as we may wish to make use of it—like a stone to test shallow waters—or as it threatens us. It remains an ongoing political concern. The erotic—well, that's the first bite of the apple, ourselves after Adam's fall: it reveals to us the wonders and terrors of our sexuality, our sensuality, our human kind. ▽

SEXUAL INHIBITION

(Continued from page 387)

favorites." She could not be like her father because she dared not compete with (or arouse) his sexuality. In truth, her inhibitions ran extraordinarily deep. At twenty-nine, she was still close to virginal, having slept with a man only once, and then without knowing whether or not he had penetrated.

Nevertheless, it is true that women today often think they are inhibited when they may be quite normal to insist on relationships they can take seriously or sexual affairs characterized by tenderness rather than competitive acrobatics. A woman's inability to stand up for her feelings may be the area in which she truly needs therapy.

Another frequently asked question is whether women ought to feel as continuously desirous of sex as some men do. Are they inhibited if they do not? Again, the "party line" answer is obvious. No, it is not an inhibition if women do not feel a continuous surge of sexuality. Women tend to have cyclic urges that relate to their periods and their psyches. Yet I've never received an inquiry of this kind to which a general answer applies. Everyone has a special history, a uniqueness, a peculiarity that makes the generalization useless.

The helpful therapy for the question, "Am I supposed to be sexually responsive *all* the time?" is different in each instance. In one woman's case, it turned out after several weeks of exploratory sessions that she was attempting to respond to the needs of a rather disturbed man, one who required sex unusually often to ward off his anxieties. Sex was a defense for him the way sleep, movies, and exercise are for others. It was also his singular defense. Nothing else would do. This woman was attempting—as women so often attempt—to find something wrong in herself rather than observing that her lover had a problem.

Another woman with the same question turned out to be using oral contraceptives that depleted her sex drive. Ever since starting the Pill, she rarely had sexual energy. The formularized answer about the normality of not being sexually responsive all the time could not have helped her to discover the source of her loss of libido.

A third woman with the same dilemma found after a time in therapy that she was involved in a sexual power struggle with her husband. Her loss of libido was caused by his insistent requests for intercourse—demands that were designed to make her feel inadequate. When, as a ploy to discover the reality of his extraordinary sexual needs, she initiated sex as often or more often than he did, she found that he began to complain frequently of headaches and office work. He turned to criticizing her literary taste as a substitute for belittling her sexuality.

A fourth woman who wanted to know whether a modest sex drive was normal suffered herself from mild but chronic depression. One of her parents had died a few years ago. She had not resolved her grief. As a result, her sexual feelings were diminished. She was sad, but she could not recognize her sorrow except as a sexual symptom. She needed help in dealing with grief—her true anguish.

I do not believe I have ever treated a couple where the man and the woman had differing sex drives on a purely physiological basis. Psychology, in women, seems to play a far more important role in stimulating the sexual organs than the daily rounds of hormone production.

Another question to which the superficial answer is rarely helpful, if not distinctly harmful, revolves around the concept of female surrender. Women have long been told by men that they must "let go" in order to enjoy sex, and especially sex with orgasm. On the surface, this glib assessment seems reasonable. When one examines the concept, however, it seems banal indeed. Of what must one let go? What must one give up to enjoy sex? What part of oneself must go its separate way, out of the bedroom, out of one's life, if one is truly to enjoy? The naïve answer obviously involves letting go of one's troubles and inhibitions. If that act were easy to accomplish, I suspect we should be bumping into each other's unshackled inhibitions at every turn of the road. We would hardly be able to move about in the world, so many vipers would have been set instantly free by the injunction to "let go."

The only way we reduce the power of inhibition is to understand and control it. Far from "letting go," the solution lies in comprehending and mastering it. Once we define and understand those factors that block our efforts to achieve pleasure and love, we can attempt to behave in a more intelligent, more open, less constricted fashion. I recall one young woman

Sex can serve as a defense against anxiety

who felt inhibited in her response to her husband. She never wanted to make love when he requested it, although she felt sexual at other times. Eventually, it became clear that she was responding to her husband as though he were her mother. She was accustomed to being criticized. At an unconscious level, she equated criticism with love. She had set her husband up to criticize her inadequate responses, just the way her mother did. The past ruled the present with each sexual confrontation; and she felt criticized, inadequate, rejected, and not at all aroused sexually.

We decided that an alternate pattern of behavior might be for her to take the initiative in sex. She would do this when she determined rationally that it would be appropriate to have sex rather than when she felt excited, which rarely or never occurred in her husband's presence. She invited him to have relations after a pleasant day at the beach or after a delightful dinner out. Once over the hurdle of initiation, she enjoyed these encounters immensely. Her husband's complaints ceased. By understanding that she had been responding to her mother's negativism rather than to her husband's sexuality, she was able to work toward freeing herself of inhibition. It took a great deal of self control: freeing oneself often requires more discipline than remaining enslaved.

Another chimera that psychiatrists constantly have to deal with is the now popular permissive attitude toward fantasy. "Allow yourself to fantasize," the books say. "Enjoy. Everything that passes through your mind is grist for the pleasure *(Continued on page 430)*

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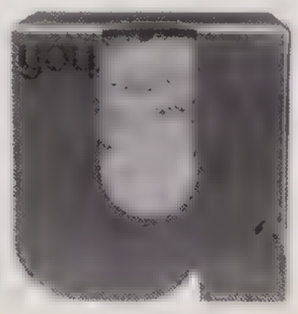

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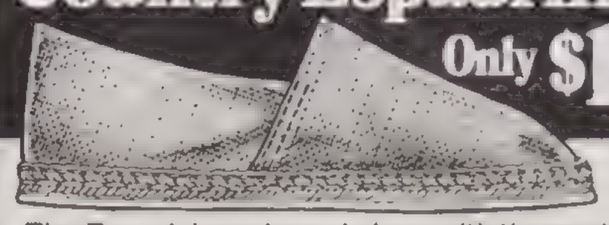

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SEXUAL INHIBITION

(Continued from page 429)

mill. No matter how dreadful or obscene your fantasy seems, enjoy it."

In some instances, the advice to have pleasure is good; and a woman merely needs permission to enjoy a few light fantasies of sexual variety or novelty. In others, a woman may be suffering such loathsome imaginary troubles during sex that it is a wonder she can enjoy it at all. One woman was plagued by the theme of being forced into sex by an old man. He was ugly; his clothing was dirty. The fantasy seemed to be a requirement for orgasm, but the woman enjoyed neither the fantasy nor the orgasm. In therapy, it became evident that the old man was at once the patient's father and the part of herself that denied sex and sexual pleasure. He was recognizable as her father because of his age and the message he gave: submit to my authority. He was identifiable as an aspect of herself because she felt guilty about hating her father, her first man, since he represented all men. She summoned him as a punitive image in order to reduce and destroy her sexual feeling. The fantasy permitted her to feel only a fraction of her true sensation, whatever was left after the pain. The task of therapy was to change the image, that is, to help this woman remove her father, her rage at men, and her guilt from her bed.

go on to marry someone other than the great flames of their lives, a reasonable choice; but later they complain that they do not have the feelings for their husbands that they did for their lovers. Yet, the likely reason for their lack of feeling is not that the men who abandoned them were so wonderful, but rather that, after having been hurt, people are reluctant to be vulnerable again. The therapeutic task is to release warm feelings toward the mate who is perceived as lovable but who arouses no intimate sexual love.

Many lovers who have not experienced trauma precisely this way are also afraid to feel or express their joy and sadness during sex. One woman I treated came from a strict British home where all sentiments were to be kept clamped behind the traditional stiff upper lip. In sex, she said, she could barely relax enough to kiss; certainly she could not exclaim about her passions. Her lover found her cold; and so she seemed, though she cared for him deeply.

In the early years of the twentieth century, the comic poet Keith Preston wrote a small rhyme that he called "Love Song, Freudian." It went:

> Love, lay thy phobias to rest
> Inhibit thy taboo!
> We twain shall share, forever blest,
> A complex built for two.

Since Preston, the battle has been waged—and rightly so—to disinhibit us. Not only the popular sex books but also the most recent psychiatric manual of classification tell us that

Holding back the emotions of sex is now the most prevalent inhibition

Of all the inhibitions, perhaps holding back the gentler emotions belonging to sexual relations is the most prevalent disturbance of our century. Emotional expression during intercourse is often inhibited because people have grown up thinking that copulation results from a "drive," a mechanical inner push that has little to do with warm feeling. Our culture teaches that sex drive is a scientific form of energy discharge that may cause us either to explode or to disintegrate if we don't let it out regularly. While men do have a need for ejaculation to maintain prostatic health and fertility, that bears little relationship to our human reasons for having sexual relations, reasons that involve our deepest needs to celebrate our existence or to mourn our transience.

Movies and television are also responsible for muting our tender feelings; these media present a sexual behavior that we mimic. Virtually all the sex that we see on the screen is either pornographic or literal, aggressive or trancelike. Cinematographers have learned to make a walk down a country lane into a moment of melancholy glory, but sex—even in a sensitive production like *Brideshead Revisited*—may involve only several dull bumps under the bedclothes. If that is all the sex is, one wonders what all the emotions are about. The camera gives more loving attention to the furniture.

On an individual basis, the most common reason for inhibiting sexual emotion is having been hurt, rejected, betrayed, or abandoned in the past. The intense love affairs of many women leave them disappointed. Often, they

inhibition is the root of all psychosexual illness. Yet an extraordinary comparison exists between these ideas and those of the Victorians. Sexual inhibition one hundred years ago was supposed to result in a greater ability to love, to work, to get closer to heaven, the same rewards that sexual disinhibition has been presumed to bestow today. Liberation has been said to free energy, to promote creativity, to enhance love. Happily, most passionate convictions, as well as most convictions about passion, are only partial truths.

Often, it takes as severe a regulation of erotic vitality today as it did in Victorian times to accomplish career goals or to raise a family. There is nothing sick about inhibiting the sex drive, consciously or not, to achieve the larger structures of life. We often give up a great deal to have as much as we can.

Sexual vitality ebbs and flows in our lives. It is important for women not to mistake periods of growth and change, when sexual unions may not be their most prominent concern, for inhibited sexual times. It is equally important to identify the common sources of inhibition, such as shame, guilt, anger, and fear of pleasure. We may seek greater desire, higher excitement, or increased satisfaction from our lovemaking. We may elect to find stimulants for those feelings, wait for them to develop by themselves, or anticipate their return after an absence. Whatever we choose to do about our inhibitions, the important issue is comprehending our own uniqueness, our particular and unusual pain, and resisting the temptation to treat ourselves as common generalities. ▽

A HEALTHY BACK

(Continued from page 408)

or strained back muscles exacerbated by weak abdominals.

"When the upper body is weak—and women's often are—it transfers its supportive function to the lower body, namely the muscles of the lower back. After a while, under the stress of supporting this extra weight, the muscles of the lower back simply give out, and become tight and painful," says physical therapist Michael Marino, R.P.T., research associate at Lenox Hill Institute of Sports Medicine and Athletic Trauma, NYC.

Excess weight, combined with the fact that many of us spend most of our adult lives sitting at a desk, is the main trigger for back pain. As weight accumulates in the abdomen, the body's center of balance is shifted forward, putting more and more stress on the muscles of the lower back. Often, weight loss and a sensible exercise routine "cure" back pain.

But being in shape does not make a woman invulnerable. In fact, many a backache is caused by an overzealous or poorly designed exercise program. Failing to warm up adequately and to cool down, especially before and after playing sports that involve a good deal of torso twisting—such as tennis and baseball—can result in back pain. So can weeks of jogging or jumping rope on a hard surface with inadequately supportive shoes.

What often makes backaches so frustrating: they are not always the direct result of one particular movement. All sorts of everyday moves like sitting, done incorrectly over an extended period of time, can eventually cause you to wake up one morning with an aching back.

A factor that many patients themselves have wondered about, and that physicians are paying more attention to, is emotional stress. "It seems to be more than coincidental that many backaches first occur following a period of increased emotional *and* physical pressure, like starting a new job. Rarely does back pain originate totally in one's head, but there is increasing evidence that emotional tension can contribute to muscular tension," says Thomas L. Wickiewicz, M.D., assistant professor of orthopedics, Cornell Medical College/The Hospital for Special Surgery, NYC.

What to do if your back hurts: If it's so painful that it's incapacitating, or if the pain is accompanied by numbness or "needles and pins" in your legs, see a physician immediately. If, though, like the majority of back-pain sufferers, your problem is a localized pain in your back, the solution is simply to get off your feet.

"If your back hurts, lie down on a hard surface—either the floor or a hard mattress—and put two pillows, pinned together, under your knees. Or, if it's more comfortable, lie on your side with your knees bent. The important thing is to find a position that relieves the pain and stay in it, not for a few minutes but for a few days. Admittedly, this is difficult advice for an active woman, but it's the only way to relieve the pain," says Dr. Lanyi.

"Taking aspirin, an anti-inflammatory agent, is a good idea if you can tolerate it. Heat, in the form of a wet or dry heating pad, or standing under a hot shower, can also help. But don't get into a hot tub; it may feel great while you're sitting in it, but wait till you try to stand up."

If a few days of bedrest give you no relief, it's time to seek medical attention. ▽

SOLID GOLDSMITH

(Continued from page 376)

"perfectly ordinary" bed with a ruffled and curtained tester to make it the heart of this room. Nina Campbell designed the drawing room and study; and a friend of Lady Annabel's, Lady Stuart, created the tented dining room and many other rooms.

In her own words, the Lady of this house is "a social creature. My batteries are always charged; I'm blessed with limitless energy."

volunteer work in the community.

Further surprises: Lady Annabel is truly an "earth mother," whose children are her main concern. "Basically, my day is geared to my children. We have breakfast together every morning, high tea (their supper) together at five o'clock every evening. I take them to school at eight, pick them up every afternoon, and from three-thirty on, until they go to bed at seven-thirty, my time is entirely theirs."

That means supervising their homework, watching their tennis lessons (the Goldsmiths have their own tennis court on the grounds, as well as a swimming pool), taking them riding, attending sports activities at their schools, and

Ormeley Lodge—after a secret wedding, honeymoon spot for a prince

Her buffet dinners for seventy-five (in a cellar that was transformed into a lavish red Victorian party room) are the kind of "sumptuous feasts that Jimmy likes," with quantities of good simple food: roast lamb, vegetables from their own garden, homemade breads, wonderful desserts made by their Portuguese cook. "Our parties are very unstuffy—we throw everyone together," said Lady Annabel. She also enjoys lunching with friends in London, going to dinner parties—"a social creature," as you might expect. Unexpectedly (unless you know her), Lady Annabel loves being alone, relishes evenings in bed reading the latest biography, or a new novel by John Fowles or Iris Murdoch, or rereading a yarn by her favorite author, Rudyard Kipling. There is even time for just *being* together in the huge master bedroom that is the center of their home.

"This is Jimmy's favorite room, too," says Lady Annabel. "He comes back from America (his work keeps him there a majority of the time but the Concorde brings him home in only four hours), and this is where he unwinds—in bed, watching TV. It's also where he and his friends congregate to watch sports on TV (he prefers it to his own study) and where I write letters, sprawled across the bed (I prefer it to my own sitting room)."

Laughter keeps the household moving smoothly. "I have a tremendous sense of the ridiculous—I laugh a lot at myself," she says. "Hardly a day goes by that I don't collapse with laughter at least once." ▽

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Hypochondria: the real illness behind the complaints

Most of these sufferers are women. Here, doctors' new looks at causes, treatments

BY MARION LAFFEY FOX

Contrary to popular opinion, hypochondriacs really suffer from a serious socially crippling disease that has puzzled physicians since ancient times. This morbid preoccupation with illness often reduces the sufferer to a whining, dependent creature who uses disease to avoid difficult situations and usually succeeds in pushing those she loves right out of her life.

Robert Rynearson, M.D., chairman of the department of psychiatry at Scott and White Clinic, Temple, Texas, and at Texas A&M University, estimates that 80 to 90 percent of all people who go to doctors with complaints have no organic illness at all, and that 20 to 25 percent of the total population are hypochondriacs. (Four out of five are women.)

These statistics are not surprising when you consider that hypochondriacs come in many disguises. Some worry silently about everything from syphilis germs in rest rooms to *Staphylococcus aureus* on public telephones but give themselves away by claiming "You can't be too careful" or "I read about a new disease." They never touch your dog because he may have ticks and there is always that chance of Rocky Mountain spotted fever.

Others try to mask their self-concern by regaling unsuspecting listeners with tales of a very sick friend and expand their pitiful anonymity by corresponding with self-help doctors in syndicated columns and radio call-in programs.

Dr. Rynearson says he hates the prospect of going to work the morning after sad television shows dealing with illness because his office is invariably full of people with the same symptoms. "This multimedia stuff with everybody trying to explain everything about medicine in lay terms is nonsense," he explains. "It imposes a terrible burden on the person who is constantly examining and worrying about disease." Cancer updates always cause panic, and discussions about toxic-shock syndrome send gynecologists into hiding.

Hypochondria is not relegated to a select group. No one is immune. Even doctors and nurses suffer from it by imagining they have contracted dramatic and deadly diseases from their patients. In a recent study, fifty out of seventy medical students admitted to terrifying hypochondriacal episodes, and eleven said they experienced them frequently.

Certain hypochondriacs are terrorized only by the possibility of facial and bodily disfigurement, while others are preoccupied with premature death. In a more general way, others target themselves with unmistakable complaints; "You don't know how I've suffered; I feel terrible; I didn't sleep a wink again last night." These people have a history of absenteeism from their jobs because of recurrent ailments that most often include "pounding headaches, excruciating backaches, vomiting, diarrhea, and the flu bug that is going around." They are called chronic hypochondriacs because they eventually allow fantasized illnesses to assume control of their lives, plunging them into depths of self-imposed torture.

"This is a potentially tragic situation," says Philip Mechanick, M.D., professor of psychiatry and director of clinical services at the Hospital of the University of Pennsylvania, Philadelphia. "When preoccupation with fantasized illness succeeds in changing life style and actually modifies day-to-day behavior, focusing on the *disease* becomes the only vehicle by which relationships are formed. These people need their symptoms. This way of living may not be ideal, but it is the only way they can keep their emotional equilibrium."

Dr. Mechanick emphasized that although we all have hypochondriacal tendencies that surface with changing circumstances in our lives, this *temporary* hypochondriasis can take hold only if we are weakened emotionally by something else. But, like a bad cold, once it disappears, it is forgotten.

Although details vary, the fact that hypochondriacs need their disease represents the need to be loved and to suffer at the same time. For those who have been taught from earliest childhood that being sick is not bad, memories of school absences, missed music lessons, and excused gym practices are sweet. Mother hovered with meals on a tray. There were hot-water bottles and toasty quilts. Daytime radio and television programs.

Dr. Mechanick teaches: "There is no question that the alarm, panic, and overreaction a child sees in a parent will be translated into the way he or she will react as an adult. A child of a hypochondriacal mother may tend to repeat the mother's pattern of behavior: if getting what he or she wants means getting sick, the idea is to get sicker and stay conveniently so."

Is there a way out for children of overprotective parents? Dr. Mechanick says, "We can stop this by teaching children that healing takes place from the inside and that they cannot always reach for a pill or for mother. Unless they learn to be independent, some day the parent will not be available, and their frustrated magical expectations will be dashed in disillusionment and severe depression."

Dr. Rynearson, a self-proclaimed advocate of hypochondriacs, is a psychiatrist who works closely with internists and surgeons. During his treatment, which involves videotaped sessions, he emphasizes that, although a cure may end in relapse, he is available to his patients until "one or the other of us dies."

Basically, his medical team says to the hypochondriac: "This is the end of the line. We're not going to throw you out. We're not going to overtreat, overtest, nor overact. You don't have to doctor-shop anymore. We'll support you when you need it because, like diabetes and arthritis, the disease you have is chronic and debilitating."

The interrelationship of doctor and hypochondriacal patient represents an exquisitely fragile balance between a shrouded cry for help and a professional reaction. The outcome depends on an infinite number of circumstances. Unfortunately, even doctors with the best intentions can get bored, angry, and try to phase these patients out of their lives. The fine line between fact and fiction is sometimes too difficult.

Jack Stelmach, M.D., director of the Goppert Family Care Center, Baptist Memorial Hospital, Kansas City, Missouri, says, "We doctors have a difficult time because hypochondriacs constantly challenge you. They can make you mad. In certain instances, you both become so hostile you punish each other. The patient nags; the doctor evaporates—and when there is a real crisis, nobody pays any attention."

Richard Steinhilber, M.D., chairman of the department of psychiatry at the Cleveland Clinic Foundation, feels that professional ambivalence is often inevitable in the care of hypochondriac patients. His research at the clinic shows that anxiety affects everyone differently, and the way people react to stimuli is fixed early in life. Some people scream, others become belligerent, others just get sick. Other researchers maintain that the origin of hypochondriasis is genetic. If conclusive, this research could answer why basic stimuli affect people differently, and could provide the "worried well" with the courage to get off their symptoms and accept the way they are.

These people need their symptoms

In contrast, Barry Bricklin, Ph.D., clinical associate professor, department of mental health sciences, Hahnemann Medical College of Philadelphia, believes that psychophysiological reactions illustrate that mind and body are totally intertwined. He maintains that hypochondriacs all share one factor: they don't know any safe ways to get (or give) love and affection. Although some hypochondriacs resist therapy, the attention others receive is so gratifying that they cling to the doctor for years, with no intention of getting better.

Dr. Bricklin's treatment pattern is based upon the premise that "sites of pain" or organismic reactions correspond directly to the emotion a patient is suppressing. High chest pain usually means pent-up anger and resentment. Lower stomach pain indicates rage, mourning, or sexual hang-ups, while digestive upsets are typical of the need for attention.

He staunchly maintains that "a hypochondriac is not courageous enough to say 'I've had a good day,' because there is not enough epoxy in that statement to hold the other person's attention." It has to be illness, a fight, or controversy to make the conversation last. "What you can't ask for graciously, you will unconsciously demand ungraciously," he cautions.

Dr. Bricklin feels that the hardest thing to cure is the self-righteous resentment of a person who has a "should-ought-must outlook." This is apparent in some long-standing marriages where lots of resentment and revenge are part of the mix. "It is sometimes easier to cure single hypochondriacs who have no particular target person because it's difficult to resent the world at large," he says.

Most hypochondriacs don't ever probe the surface to explore their needs. When one doctor fails, they go on to the next, always vulnerable to exploitation, self-medication, and overprocessing. When there are no more options, they resort to the "fringes" of medicine for the solace they need.

Protection. Vulnerability. Understanding. All new words in the current philosophy of care for hypochondriacs. Dr. Rynearson insists that doctors change their goals for these patients and accept that they will never be really well. His techniques involve a specific directive. "The doctor is the medicine," he says; "he or she must get set for a long-term relationship with this patient. Once the doctor is established as a healer and elicits trust, the patient can be phased off most medications and the family involved. They too, are sick and tired of this tired and sickly person."

Doesn't this sound like old-time family doctoring? "It is," said Dr. Rynearson, "we're becoming caretakers again; and maybe, with time, we will recognize that hypochondriacs are more than crocks who don't want to be rid of their diseases. They are, as Sir Philip Sidney, sixteenth-century soldier, scholar, and poet said, 'victims of fear which is more pain than the pain it fears.'" ▽

HYPOCHONDRIA AND YOU

Hypochondria is *real*. It is not funny. It is catching. You can get it from your parents, from books, or from tragic television shows.

Hypochondria breeds in loneliness. It gets worse at night, or when you are away from home. It is definitely painful.

If you have it, *you* must want to get rid of it. You must decide that wellness is better than sickness. You *must* eventually be able to say, "I'm a hypochondriac. I need help."

When you begin to see that your symptoms are protecting you from something else, you've taken the first giant step.

After you have been reassured (for the last time) that there is no serious medical problem, you need to establish a relationship with a conservative, thoughtful, supportive, caretaking doctor. Finding that person may be a difficult task. Although they are sometimes considered rare birds, they do exist.

When you have established trust, you and your doctor will find out how much of a sanctuary your illness provides and *why* it affords such protection. You may *need* to keep some of it for a while.

Forget that Jane Austen, in *Pride and Prejudice*, said "Those who do not complain are never pitied."

Try to remember that long-time anxiety and fear that have translated themselves into disease are not easily reversed. Because of this, you need protection from the quacks who will gladly take you on but could hurt you.

If you return to some of your symptoms when things go downhill, remember you have a friend. Don't slide back, talk about it. And eventually when you are asked "How are you?" you may have the courage to answer "terrific."

ON BEING TOO GOOD

Freeing yourself from the pressure and pain of a world that craves perfection

BY PATRICIA O'TOOLE

"Of *course,* I'm a perfectionist," the superwoman told me in that exasperated tone one reserves for fools and incorrigible children. "How could I have gotten where I am if I hadn't driven myself to be Number One every day?" She frowned at our waiter and adjusted the dishes so that all the birds in the pattern were flying right side up.

It's tough to argue with success. By any standard, she has Made It, and everyone who knows her agrees she did it by outperforming the competition. No well-connected daddy, no fancy M.B.A.—she got ahead by being very, very good at what she does. But, as admirable as her achievements were, the more time we spent together, the less sure I was that I wanted to write a profile casting her as a shining example of what can happen when a smart woman works hard. For one thing, there were disconcerting stories about the way she treated her staff. People in her department rarely stayed long because she was impossible to please. And once when I visited her at home she threw a tantrum upon discovering a spice jar out of alphabetical order.

Just another talented neurotic? It would be comforting to think so, but there are unnerving signs that this sort of debilitating perfectionism is not especially unusual among achievement-oriented women. A study of more than eight hundred two-career couples by Catalyst, a New York City center for research on women's careers, revealed that wives demanded more of themselves at work and at home than husbands did, and they also demanded more of others at work. Although the study did not explore the effects of perfectionism on family and business relationships, it did find that perfectionists paid a steep price for their behavior: they suffered more stress and saw themselves as having more problems than non-perfectionists did.

David D. Burns, M.D., a Philadelphia psychiatrist who has researched perfectionism, says the toll it takes may be even higher than the Catalyst study indicates. There are no hard data so far, he says, but investigators are now trying to verify suspected links between perfectionism and a wide range of problems: depression, anxiety, loneliness, high blood pressure, and even poor productivity. Ironically, Dr. Burns says, "there is no evidence that perfectionists do better at their work than nonperfectionists, and it may be that they do worse because their unrealistically high standards make them procrastinate or spend more time on a project than it is worth." In a study of men and women who were all high-achieving Philadelphia insurance agents, Dr. Burns found—to his surprise—that the perfectionists among them, who fear others' disapproval, tended to earn less.

Women don't have a monopoly on perfectionism; but Baila Zeitz, Ph.D., a New York City psychologist who conducted the Catalyst study, believes that the confusions of growing up female in present-day America make it easy for women to fall into the perfectionism trap. "A woman today can decide whether she wants to get married and whether she wants to have children," Dr. Zeitz says. "Those things just used to happen automatically. The pressure now is that if you do choose to go to work, or to become a wife and mother, you'd bloody well better be perfect at it." On the job, Dr. Zeitz adds, the sexism that still exists in many fields often leads women to conclude that "in order to achieve at their careers, they have to be twice as good as men." Feeling this way, they can easily come to view perfection as the only sure way up the ladder. And if they do succeed, they are likely to believe—as the plate-straightening superwoman does—that it was because of their perfectionism, not in spite of it.

Even when perfectionists understand the high price they pay for their successes, they often reject the possibility of change because they know that the world craves perfection. Who doesn't want to be the perfect hostess? Or serve the perfect wine? Or buy her children perfect teeth? The media bombard us with images of perfect skin, perfect hair, perfect houses and employ armies of critics to steer us away from all manner of imperfection: literary, artistic, culinary.

Ironically, perfectionists tend to earn less than other people

At work, surrounded by mediocrity, what self-respecting high achiever can be faulted for thinking that a little more perfectionism would make the world a better place? ("The reason it's so hard to excel," a frustrated working woman once told me, "is that people who get A's in school stay there, and the B's go to offices to work for the C's.") Besides, it's often hard to tell where the healthy drive toward excellence leaves off and the unhealthy obsession with perfection begins. What strikes a hard-charging executive as fanatical attention to detail may bring an artist boundless joy. As Mark Twain put it, "The difference between the right word and the almost right word is the difference between lightning and the lightning bug."

And yet there is a point, even if it is different for everyone, where the joy of doing a task well can give way to the fear of being punished for not doing it perfectly. "The trouble starts when you begin to evaluate your worth as a person in terms of your performance on some task," Dr. Zeitz says. "The perfectionist is someone who says 'If I screw this thing up, then I am less worthwhile as a person.' If you do that, you're setting yourself up for a lot of pain every time you undertake something important to you."

Perfectionists also set unrealistically high goals, by engaging in what Dr. Burns calls "all-or-nothing thinking." The manager who would rather be weeks late with a report than hand it in with a few less-than-perfect sentences, the dieter who abandons the diet after one cheat because she would rather be fat than admit failure, the housewife who shops endlessly for the perfect bath mat lest visitors conclude from this tiny detail that she has no taste whatsoever.

Why do people torture themselves—and those around them—by setting goals they cannot hope to achieve? Dr. Burns says no one knows for sure, but he offers two possible explanations: "Freud believed that perfectionism came from anger that was held in. His idea was that perfectionists fear anger and conflict. They get preoccupied with achievement as a way to keep others from being angry with them. My own research suggests that perfectionism comes from a more tender impulse. Perfectionists have a great need for approval. They often come from unloving households, and they hope to win love by being perfect." The cruel consequence is that perfectionists are so afraid of rejection that they usually take criticism badly, which often alienates others and brings about the very disapproval they fear, Dr. Burns says. When this happens, it only strengthens their belief that in order to be accepted they must be perfect.

Dr. Burns' prescription for beating perfectionism comes in the form of a challenge: "Dare to be average." Instead of aiming for 100 percent, he says, try for 50 percent. He predicts that both enjoyment and productivity will increase. A reformed perfectionist himself, he has applied this advice to everything from jogging to writing. When he began jogging, he couldn't run more than a few hundred yards. "Each day I made it my aim to run a little less far than the day before," he writes in *Feeling Good: The New Mood Therapy* (Morrow). "The effect of this was that I could always accomplish my goal easily. Then I would feel so good it would spur me on farther—and every step was gravy, more than I had aimed for."

To keep perfectionism from getting the upper hand at work, he suggests setting strict time limits on each project to be undertaken during the day; when the time is up, go on to the next task. The technique helps break through the procrastination that typically results from the perfectionist's obsession with thoroughness.

Unchecked, perfectionism becomes a leash that grows shorter and shorter, threatening to strangle its victim. It makes risk-taking impossible and defeat inevitable. Paradoxical as it sounds, the way out is to embrace the pleasures of imperfection—to feel the delight that comes from focusing on the doing not the result, and to see that fallibility is infinitely more affordable (and endearing) than the grinding pursuit of an illusion. ▽

HAIRCOLORING

(Continued from page 406)

enhancement"? The foil method that enables the trained (and creative) operator to *control* the application of perhaps several different shades to different parts of the hair, sectioning as little as two or three strands at a time to apply a number of different, but complementary, tones—lighter, darker, cooler, warmer—all to achieve the most natural look possible.

Long used in highlighting, blonding, or lightening, foil is now used by leading colorists everywhere to achieve many different effects that go from one extreme to the other—a minimal "lift" of existing color (even dark color) to a cover-up of 80 percent grey with frosting.

To translate haircoloring language in the most simple way, frosting is the greatest change in color, streaking less, highlighting the least change—the degree of change depending either on how many actual hairs are colored . . . or on how many shades lighter or darker they're colored . . . or both.

Although all three methods can be performed much more quickly with a perforated cap, where strands of hair to be lightened or colored are pulled through tiny holes, Earl Greenwood, Giardino's owner, explains, "With foil, one can be more accurate and 'design' the most natural-looking color by studying natural hair-color patterns, then selecting certain strands to be colored—the ones that will add the most. With a cap, you can't see what you're doing!"

He continues, "Bearing in mind that hair is a fiber, it is important to realize a woman can now choose haircolor from a 'custom-made' or 'ready-to-wear' point of view. 'Custom-made' means haircolor via the foil method. It takes longer, but it's a planned operation, and the end result is always very natural. 'Ready-to-wear' means a fast, less-expensive method, not necessarily harmful to the hair but with certain disadvantages. With the cap method, for instance, there is a danger of 'bleeding;' the lightener or tint being used can accidentally touch hair not meant to be colored, creating a 'blotchy' look."

Elia El-Feghali, colorist at the Elizabeth Arden salon in Washington, DC, says, "The modern approach is definitely the foil method, sectioning hair carefully, leaving some strands totally untouched, and coloring others. There is an enormous choice of shades; but because of the improved formulations, many colorists can now 'make' their own by mixing a number of shades together to achieve the color that is most complementary to natural haircolor and so achieves the most subtle effect."

Experts are anxious to point out another benefit from improved formulations. As Earl Greenwood explains, "Once it was extremely bad for hair to have one chemical treatment on top of another. With the new products, there is far less danger of hair damage, although we believe you should allow about a week to ten days between, say, perming and coloring to let natural oils return to the hair. It is important to get the order right: Perming must come before coloring, because some perming lotions can 'unlock' the cortex, letting haircolor out."

Final assessment: Haircolor products are terrific and getting better all the time.

What *you* have to look for: precision colorists who will study your hair, discuss your needs, deliver alchemy you can understand. ▽

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BODY PROBLEMS

(Continued from page 409)

The easiest, moisturizer, "may change the appearance of a stretch mark—but only temporarily, much the way it can minimize superficial facial lines by plumping them up." The most effective moisturizer—that is, the one that gives the most "visible" results—is a humectant, which has the ability to draw water from the atmosphere and hold it on the skin. Ingredients that do that, to look for on cosmetics labels: lactic acid, urea, glycerine, and lanolin (although, it's important to note this last ingredient is a common skin allergen).

The best advice, says Dr. Sternberg, is "keeping weight gain down." This not only "decreases the possibility of having stretch marks, it decreases their severity if you do."

Stretch marks can be surgically removed, but the trade-off, says Dr. Sternberg, is a scar that will probably stretch in time.

Bra roll When women think "torso," they generally think of their waists, says New York fitness expert Marianne Battistone, because that's usually the spot giving them the most trouble. The torso, however, includes *all* the muscles from the neck to the hip—and if you're to keep your body in shape, you've got to work all those muscle groups.

Least used and weakest in women are the muscles of the arms, especially the upper arm, which—anatomically speaking—extend to the trapezius muscle of the back. When the trapezius remains unexercised for long periods of time, it may eventually sag over a bra.

The bra overhang, or "bra roll," is not just fat, "it's a combination of fatty tissue and flaccid muscle," says Battistone. To work upper-arm muscles, and keep them strong and firm, arm exercises must be done effectively. This means rotating arms through their entire range of motion, so you feel the whole arm being worked—especially under the shoulder blade.

A frequent mistake women make is to consider their stretch routine an adequate arm workout. It's not. Only strength work and weight lifting make muscles stronger (Battistone recommends wrap-around free weights, placed on the wrists).

An adequate upper-back/arm workout prevents bra roll; but if it's already developed, says Battistone, you can rarely get rid of it entirely—overweight compounds the problem. ▽

FASHION INFORMATION

Page 222: Michelle Lamy glasses at 10/10 Optics, NYC; L.A. Eyeworks, Los Angeles CA. . . . Vuarnet-France glasses at Scandinavian Ski Shop, NYC.
332: Blouson, Erreuno. Bracelets, Bill Duncan for Bonwillum. To order at Bergdorf Goodman.
334–335: *Large photo:* Red wool dress, $175. Dorothée Bis. Bloomingdale's. Sunglasses, Tropic-Cal. *Inset:* Christian Dior Legwear available at fine stores nationwide. House courtesy of Martha A. Gottfried Real Estate, Palm Beach.
336–337: Antron bra, $14. Bloomingdale's, Dept. 453; Joske's, Dallas; Bullocks Wilshire, Dept 480. Bikini $19. Ultima Lingerie, NYC; Zoe Lingerie, Ft. Lauderdale FL; Lisa Norman Lingerie, Santa Monica CA. Cotton jumpsuit, $380. Moss, NYC. Panty stockings, $9. At fine stores nationwide. Sunglasses, Bill Blass. My Optics Opticians, NYC. *Large photo:* Wool/angora sweater, Bloomingdale's, Dept 308; Ultimo, Chicago; I. Magnin, Palo Alto and Seattle, Dept. 267. Hat at Bloomingdale's; Neiman-Marcus. Bracelets, Richard Kalbé for Hadley. William Barthman, NYC. House courtesy of Martha A. Gottfried Real Estate, Palm Beach.
338–339: *Inset:* Tank top at Henri Bendel, Dept. 36; Goods, Boston; Under Statement, Columbia SC; Exclusively Intimate, Palm Desert CA; Victoria's Secret, San Francisco. . . . *Large photo left:* Joan Vass cotton knit sweater, $110. Henri Bendel, Dept. 57; Neiman-Marcus, Dept 35. Shamask linen skirt, $270. Moss, NYC. Earrings, Scooter. . . . *Right:* Joan Vass cotton knit sweater, $450. Henri Bendel, Dept. 57; Linda Dresner, Troy MI. . . . Shamask linen skirt, $290. Moss, NYC. Sunglasses, Serengeti Eyewear. Neiman-Marcus. Briefcase, Mixed Breed. Loup, Los Angeles. House courtesy of Martha A. Gottfried Real Estate, Palm Beach.
340–341: *Left:* Top and skirt, Dorothée Bis. Top, $155. Skirt, $135. Sweet Fanny Adams, Philadelphia. Bracelet, Marieluisa Stern for Stigi. Henri Bendel. *Right:* Top and skirt, Dorothée Bis. Top, $110. Skirt, $125. Sweet Fanny Adams, Philadelphia. Belt, Ugo Correani for Chloé. Saks-Jandel. To order at Saks Fifth Avenue, NYC. Bracelets wrist to cuff: M&J Savitt, Saks Fifth Avenue, NYC. M&J Savitt, to order at Saks Fifth Avenue, NYC. Comptoir du Kit, Saks Fifth Avenue, NYC. Hermès, Hermès at Bergdorf Goodman. *Inset left to right:* Nylon/Lycra bra, $15. Bonwit Teller, Dept. 033, Jordan Marsh, Miami. Silk charmeuse pants, $96. Roberta Lingerie, NYC; Schwartz's Intimate Apparel, Chicago; Amourette, Carmel CA. Socks, Bergdorf Goodman. Nylon/spandex bra, $25. Saks Fifth Avenue, Dept. 69. Frost Bros., Dept. 470; Neiman-Marcus, Dept. 10. Silk charmeuse shorts, $54. Aja

(Continued on page 436)

FASHION INFORMATION

(Continued from page 435)

Lingerie, NYC. Night Gallery, Chapel Hill NC; La Coquette, McAllen TX. Stockings, Fogal, NYC. House courtesy of Martha A. Gottfried Real Estate, Palm Beach.

342: *Large photo:* Norma Kamali shirt. Shorts, Yohji Yamamoto. Rings, Robert Lee Morris. Artwear, NYC. Watch, Renato Cipullo, NYC. Bracelets, wrist to cuff: Scooter at Bergdorf Goodman. Reminiscence. Bergdorf Goodman. Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Sunglass Hut, Atlanta and Miami; I. Magnin. *Inset:* Bra, Bloomingdale's, Dept. 453; D.H. Holmes, Dept. 33. Hanro cotton bikini, $11. Henri Bendel. Dept. 36. Blue silk pyjama, Fernando Sanchez Men's, $200. Bloomingdale's, Dept. 531. House courtesy of Martha A. Gottfried Real Estate, Palm Beach.

343: Bracelets, Martha Sturdy. Henri Bendel. Scarf, Issey Miyake. Kenneth and Cooper, Philadelphia. Belt, Issey Miyake.

344: Erreuno at Saks Fifth Avenue, Dept. 302. Perry Ellis linen pants, $160. Bloomingdale's, Dept. 317. Sunglasses, Sanford Hutton for Colors in Optics. Macy's, Herald Square.

345: Mario Valentino at Saks Fifth Avenue, Dept. 531; Neiman-Marcus, Dept. 39; I. Magnin, Dept. 207. Perry Ellis linen pants, $130. Bergdorf Goodman, Earrings, Comptoir du Kit. Saks Fifth Avenue, NYC. Bracelets (wrist to cuff) Scooter. Three bracelets, Reminiscence. All available at Bergdorf Goodman.

346: Man's tuxedo by Saint Laurent Rive Gauche.

348: Ora Feder, $55. Ultima Lingerie, NYC; Night Gallery, Chapel Hill NC; James Lingerie and Linens, Dallas; Pollyanna, Denver; Lisa Norman Lingerie, Santa Monica CA. Boxing gloves, Gerry Cosby, NYC.

349: Boxing gloves, Gerry Cosby, NYC.

350: Polo shirt, $36. T shirt, $34. Saks Fifth Avenue, NYC, Dept. 769.

351: Rayon twill culotte. Construction belt, courtesy of Trump Tower, NYC. Panty stockings, Dim.

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Page 352: Bracelet, Artwear, NYC. Scaffolding, Abbey Rent-All. Construction belt, Courtesy of Trump Tower NYC.

Page 353: Glasses at 10/10 Optics, NYC; Au Courant Opticians, Palm Beach and Bal Harbour; Giorgio, Beverly Hills; Macy's, San Francisco. Jacket, OMO Norma Kamali.

354: Zoran at I. Magnin, Dept. 201.

355: Zoran at I. Magnin, Dept. 201. Evan-Picone Hosiery. Shoes, Julianelli Footwear.

356: Zoran at Saks Fifth Avenue, Dept. 45; Macy's, Dept. 170. Bag, Bob Lee for Hunting World. Hunting World, NYC. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, La Marca.

357: Zoran at I. Magnin, Dept. 201. Rings, Christopher Walling. Kruger Gallery, NYC. Bracelets, wrist to cuff: M&J Savitt. To order at Saks Fifth Avenue, NYC. . . . Richard Kalbé for Hadley.

358–359: *Large photo:* Zoran. Saks Fifth Avenue, Dept. 45; I. Magnin, Dept. 201. Also at Linda Dresner, Troy MI. Panty stockings, Geoffrey Beene for Bonnie Doon. Bloomingdale's. *Inset:* Earrings, Stephen Dweck. Henri Bendel. Panty stockings, Geoffrey Beene for Bonnie Doon. Altman's. Shoes, La Marca, NYC.

360: Turnout at Saks Fifth Avenue, Dept. 525; Neiman-Marcus, Dept. 59; I. Magnin, Dept. 213. Earrings, Scooter at Bergdorf Goodman. Bracelet, Isaac Manevitz for Ben-Amun. Altman's, NYC.

361: Turnout at Saks Fifth Avenue, Dept. 525, Neiman-Marcus, Dept. 59; I. Magnin, Dept. 213. Earrings and gloves, Chloé. Kayser-Roth/Burlington Leg Looks.

362–363: *Large photo:* Sweater at Sakowitz, Dept. 48. Also at Montaldo's, Dept. 02; Sara Fredericks, Fort Lauderdale FL. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelets, Tess Sholom for Tess Designs. Henri Bendel. *Inset:* Cotton knit by Filati Bertrand. Neiman-Marcus, Dept. 39. Hat, Whittall & Javits. Bloomingdale's. Shorts, Perry Ellis. Panty stockings, Perry Ellis for Trimfit. Macy's, Herald Square and Roosevelt Field NY. Perry Ellis Shoes. Saks Fifth Avenue, NYC; Neiman-Marcus.

364: Turnout at Saks Fifth Avenue, Dept. 415; Marshall Field's, Dept. 175; Sakowitz, Dept. 76; I. Magnin, Dept. 55. Turnout also at Burdines; Harzfelds. Alan's, Albuquerque and Santa Fe NM; Bullock's. Earrings, John Iverson of Byzantium. Barney's. Issey Miyake muffler. Omega Belt. Cuff, Margarita Papova at Artwear Los Angeles. Henri Bendel.

365: Turnout at Henri Bendel, Dept. 57.

388: Gloves, LaCrasia. Bloomingdale's; Neiman-Marcus. Earrings, Marieluisa Stern for Stigi. Henri Bendel. Muffler, Yves Saint Laurent for Jewel Case. Saint Laurent Rive Gauche Boutique Femme, NYC; Jacobson's. Bag, Bagheera. Bloomingdale's. Hanes Hosiery. Shoes, Maud Frizon.

389: Outfit at Bonwit Teller, Dept. 42; I. Magnin, Dept. 213. Also at Added Touch, Pittsburgh. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Neiman-Marcus. Bracelet, James McCullough. Hanes Hosiery. Shoes, Joan & David. Ann Taylor, NYC.

390: Earrings, Marieluisa Stern for Stigi. Bracelets, Patricia von Musulin. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Lina Lee, Beverly Hills. Christian Dior Legwear.

391: Dress at Saks Fifth Avenue, Dept. 96. Necklace, Ugo Correani for Chloé. Saks-Jandel. Christian Dior Legwear. Shoes, Charles Jourdan at Trump Tower, NYC.

392: Skirt also at Saint Laurent Rive Gauche, Manhasset NY; Hattie. Earrings, Isaac Manevitz for Ben-Amun. Altman's, NYC; Neiman-Marcus. Cuff, James I. Murphy. Saks Fifth Avenue, NYC.

393: Dress at Neiman-Marcus, Dept. 39. Earrings, Tulla Booth. Lord & Taylor. Belt by Ruza. Charivari, NYC; Panty stockings, Ultra Sense. Shoes, Vittorio Ricci, NYC.

394: Dress at I. Magnin, Dept. 211. Earrings, Tulla Booth. Lord & Taylor.

395: Dress at Saks Fifth Avenue, Dept. 307; Filene's, Dept. 329; Jacobson's, Dept. 21; Nordstrom, Dept. 66. Also at MM Cohen, Little Rock AR. Earrings, Michele Leight. Henri Bendel; Jere Scott Ltd. at Stanley Korshak, Chicago. Calvin Klein belt. Bracelets, James I. Murphy. Botticelli for Women, NYC.

396: Vest fabric, available through That's It Sales, NYC. Dress fabric, Kovacks Fabric Center, Milwaukee WI. Earrings, Stephen Dweck. Henri Bendel; Amen Wardy, Newport Beach CA. Belt, Calvin Klein.

397: Fabric, Jerry Brown Imported Fabrics, NYC. Earrings, Larry Slade. Henri Bendel; Berta Wright Designs, Tucson AZ. Belt, Calvin Klein. T-shirt and linen pants, Liz Claiborne. Pants, Saks Fifth Avenue, Dept. 702.

398: Dress also at Guy Laroche Boutique, Midland TX. T-shirt, Fruit of the Loom. Belt, Calvin Klein. Bracelet, Richard Kalbé for Hadley. William Barthman, NYC. Panty stockings, Dim. Sakowitz. Shoes, Joan & David. Ann Taylor, NYC; Tootsies, Houston. . . . David Hayes. Bonwit Teller, Dept. 038; Neiman-Marcus, Dept. 91; I. Magnin, Dept. 40. Earrings, BRZ Designs. Lord & Taylor. Belt, Miss Ellen Ruth Levy. Gambrel, Great Neck NY. Panty stockings, Dim. Macy's. Shoes, Stuart Weitzman for Mr. Seymour/Martinique.

399: Watch, Timex. **400:** Towel by J.P. Stevens.

401: Earrings at Barney's.

403: Issey Miyake linen/acrylic/cotton sweater, $465. Dianne B., NYC. Earrings, Tulla Booth. April at Lord & Taylor. Cotton shirt, Norma Kamali, $54. Bergdorf Goodman.

404: Earrings, Artwear, NYC. Cuff, Allen J. Jacobson. Wool dress, $225. Angelo Tarlazzi Boutique, NYC.

405: Earrings at Lord & Taylor; The Twenty-Four Collection, Miami. Suede jacket, $700. Henri Bendel, Dept. 20.

410: Earrings, LaCrasia. Bracelet, Robert Lee Morris. Artwear, NYC.

411: Outfit at Saks Fifth Avenue, Dept. 101. Earrings, LaCrasia. Belt, Calvin Klein.

412: Jumpsuit at Claire Pearone, Dept. 02. Earrings, Stephen Dweck. Altman's, NYC; Amen Wardy, Newport Beach CA.

413: Outfit at Claire Pearone, Dept. 02; Marshall Field's, Dept. 028. Earrings, LaCrasia. Macy's, Herald Square. Bracelet, Victor Carranza. Watch, Renato Cipullo.

414: Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Belt, Calvin Klein. Saks Fifth Avenue, NYC; Ruth Shaw, Baltimore.

415: Dress at Bonwit Teller, Dept. 045; Rich's, Dept. 338; John Baldwin, Dept. 75. Earrings, James I. Murphy. J. Antonio, NYC. Bracelet, Robert Lee Morris at Artwear, NYC.

416: Soo Yung Lee at Neiman-Marcus, Dept. 56; Robinson's, Dept. 85; Liberty House of Hawaii, Dept. 361. Marcasiano at Saks Fifth Avenue, Dept. 170. Panty stockings, Ultra Sense. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. . . . Complice at Bloomingdale's, Dept. 307; Woodward & Lothrop, Dept. 129. Watch; Baume & Mercier. Bracelet, Marla Buck for Good as Gold Accessories. Sneakers, Keds Corp.

417: Olga at Saks Fifth Avenue, Dept. 39; Marshall Field's, Dept. 272; Frost Bros. Dept. 470; Nordstrom, Dept. 21. . . . Louis Feraud at Saks Fifth Avenue, Dept. 162; John Baldwin, Dept. 84; Sakowitz, Dept. 52.

418: Perry Ellis linen blazer, $270; linen pants, $140; cotton tank top, $28. Henri Bendel, Dept. 249. Bracelet, Marla Buck for Good as Gold Accessories. Bergdorf Goodman.

419: Jumpsuit, Saks Fifth Avenue, Dept. 301; Bullock's Wilshire, Dept. 364; I. Magnin, Dept. 278. Belt, Calvin Klein. Shoes, Diego Della Valle. ALL PRICES APPROXIMATE.

VOGUE PATTERNS

Back views, yardages, details of pp. 396-397

Vest, Very Easy Vogue #8688. Sizes 8-18. Size 10: 2 yards of 44-45" wide fabric. $4.00. Canada, $4.90. **Dress,** Vogue #8415. Sizes 6-16. Size 10: 2¾ yards 58" wide fabric. $4.00. Canada, $4.90. **Coat:** Vogue #8121. Sizes 6-16. Size 10: 5½ yards 54" wide fabric. $6.50. Canada, $7.80.

8688

8128

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